

SATURDAY, MARCH 24, 1883.

No. 568, New Series.

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## LITERATURE.

*Life of Sir William Rowan Hamilton.* Including Selections from his Poems, Correspondence, and Miscellaneous Writings. By Robert Perceval Graves. Vol. I. (Dublin University Press.)

(Second Notice.)

THE most signal characteristic of Hamilton's mind was, perhaps, chiefly marked in the circumstance that while, on the one hand, the region in which it lived was among the heights of purely mathematical thought, on the other, it was almost as much for the beauty which he found in science as for its truth that he cultivated it. Prof. de Morgan showed discrimination when he referred to the poetry which, in a special sense of the word, pervaded his scientific work, "the concinnity of its arrangement, the symmetrical accuracy of his style, and, above all, the exercise of a projecting imagination which it manifested" (p. 192). In 1829 Hamilton writes thus to his friend Francis Edgeworth, brother of Maria Edgeworth, a man whose premature death is much to be regretted, and whose poems well deserve to be published in a collected form:—

"To my particular constitution of mind, a mathematical theory presents even more of 'the intense unity of a living spirit' than the work of a poet or of an artist. Even the 'Principia' of Newton, which is ordinarily perused as a model of Inductive Philosophy, I consider as being rather a work, a fabric, an architectural edifice, the external results of which have been, and will be, changed by the progress of experimental science, but which will always be interesting to mathematicians as a structure of beautiful thoughts" (p. 348).

"You say it is the business of life to attain or recover the Idea of Beauty; I say, that, in whatever sense this is true of Beauty, it is true of Power also. . . . Perhaps you may be right in your opinion that every beautiful object is finite; but the higher orders of Beauty seem at least to suggest infinity; and even were Beauty always and altogether finite, Power is otherwise. . . . Could I conceive the Universe as a whole, I persuade myself that I should feel dissatisfied, and ask, 'Is this all?' " (p. 449).

It was not only a deficient sense of scientific beauty that Hamilton complained of: he was a transcendentalist in science, and believed that there existed in it an order of Truth higher and more spiritual than the "practical" men of science had hearts to discern. In 1831 he writes thus to Lord Adare:—

"When shall we see an incarnation of metaphysical in physical science? When shall the imagination descend, to fill with its glory the shrine prepared for it in the Universe, and the Understanding minister there in lowly sub-

mission to Reason? I am chilled by these recent visits to —, and could find it in my heart to renounce science in deep despair of sympathy" (p. 444).

This profound disappointment is recorded in one of his sonnets:—

"Early within herself a solemn throne  
My spirit builded, and did silently  
Prepare allegiance and deep sympathy,  
And worship for some King of Thought thereon;  
And when, yet young, in this star-girded dome\*  
My country bade me minister, I said,  
My brother-band shall show me now their Head;  
To his prepared throne the King shall come.  
O baffled Hope! O Age! Man's awful mind,  
With all its beauty seemed a worthless thing,  
They cared not for."

In one philosopher Hamilton met entire sympathy. In the spring of 1832 Hamilton, then twenty-six years old, paid a visit to Coleridge at Highgate. Soon afterwards the old Bard, then broken down by sickness and near his end, wrote to him thus:—

"I dare not expect ever to see you again in the flesh—I scarcely expect to survive to the hearing of you. But be assured I have been comforted by the fact you have given me, that there are men of profound science who yet feel that Science, even in its most flourishing state, needs a *Baptism*, a regeneration in philosophy—so call it, if you refer to the subjective feeling—but if to the object, then, spite of all the contempt squandered on poor Jacob Boehmen and Law-Theosophy. . . . May God bless you, Sir, and your afflicted, but, I trust, resigned well-wisher, nay, fervent prayer.—S. T. Coleridge" (p. 546).

It is an interesting coincidence that Coleridge in his later years expressed regret at not having early studied mathematics; and that Hamilton, when approaching his sixtieth year, intended to devote the rest of his life to metaphysics as soon as his great work on Quaternions was published. He had always taken in metaphysics an interest not less earnest than that which he had taken in science. With all his admiration for Newton, he regarded Bacon as a yet "more comprehending intellect" on the ground that he had a larger philosophic if not scientific capacity, and had in a higher degree "conceived and shown the possibility of uniting the mind to things, say rather of drawing things into the mind." For the same reason he seems to have given to Plato a place higher than to either of the others.

"I cannot suppress my fear that the signal success which, since the time, and in the country, and by the method of Bacon, has attended the inductive research into the phenomena of the material universe, has injuriously drawn off the intellect from the study of itself and its own nature; and that, while we know more than Plato did of the outward and visible world, we know less, far less, of the inward and ideal" (pp. 647-8).

The similarity between Hamilton's and Coleridge's views on these subjects resulted from a likeness, yet greater, which each bore to the other. Wordsworth once made to me the following remark. He said, "I have known very many clever men, not a few men of high talents, and several men of genius, but I have met one only to whom I would apply the term 'wonderful'—Coleridge." After a pause he added, "But I should not say that, for the term 'wonderful' is applicable no less to a fellow-countryman of yours, Sir William

\* The Observatory at Dunsink.

Rowan Hamilton; and in the intellects of those two men I observed great resemblance."

A part of what they had in common was the religious earnestness which each united with profound reverence for the higher Reason. We find Hamilton remarking, in a letter written at sixteen years of age (p. 92), "I have often been struck by the occurrence of what may be called demonstrated mysteries, since, though they are proved by rigidly mathematical proof, it is difficult, if not impossible, to conceive how they can be true." After illustrating this statement by a reference to those mathematical lines which, while perpetually approaching, can never meet, he proceeds:

"If, therefore, within the very domain of that science which is most within the grasp of human reason, which rests upon the firm pillars of demonstration, and is totally removed from doubt or dispute, there be truths which we cannot comprehend, why should we suppose that we can understand everything connected with the nature and attributes of an Infinite Being?"

Seven years later we find him speaking of miracles as things whose office is no less needful than that of Creation's laws; they show

"that the Being or Power which the study of our sensations had led us to acknowledge as the physical Governor of the Universe, is also the moral Governor, the power which produces in us involuntary emotions of remorse or peace, of blame or approbation" (p. 414).

In a private letter written in his twenty-sixth year he made statements made also many years later by Card. Newman. Writing of Dr. Channing, he said:

"Others who have searched far more than he has done into the heights and depths of thought, have been compelled to acknowledge mysteries of reason which prepare for, and harmonise with, the mysteries ascribed to religion by the great body of the Christian Church; they have felt that the Incarnation and Passion are not incredible to those who believe and meditate on the earlier mystery of Creation; that the difficulties which beset the one are the same in kind as the difficulties which beset the other; that in the region of philosophical thought an acting is a suffering God; and that whatever inclines a commencing enquirer to reject as absurd the belief in a 'Lamb slain before the foundations of the world,' the same principle, if pursued into its consequences, would lead to the rejecting the belief of any personal God at all" (p. 465).

In his Introductory Lecture on Astronomy he expresses an aspiration, like Coleridge's, after a time when "Science shall attain its bright consummation in wisdom," and thus have reached "the end of restoring and preserving harmony between the various elements of our own being—a harmony which can be perfect only when it includes reconciliation with our God" (p. 648).

The poetic sympathies which constituted so large a part of Hamilton's character frequently, during his early life, expressed themselves in poetry remarkable alike for its intellectual character, its lofty aspirations, its emotional sincerity, and its entire simplicity. His verse in boyhood had little value; but at the age of nineteen he wrote two deeply pathetic and beautiful poems, "The Enthusiast" and "A Farewell" (pp. 183-85), and three years later another, entitled "It Haunts Me yet." The poems of his twenty-

sixth and twenty-seventh years are more elevated and therefore more characteristic. Here is a sonnet:—

"O brooding Spirit of Wisdom and of Love,  
Whose mighty wings even now o'ershadow me;  
Absorb me in thine own immensity,  
And raise me far my finite self above!  
Purge vanity away, and the weak care  
That name or fame of me should widely spread;  
And the deep wish keep burning in their stead  
Thy blissful influence afar to bear,  
Or see it borne! Let no desire of ease,  
No lack of courage, faith, or love, delay  
My own steps on that high thought-paven way,  
In which my soul its clear commission sees;  
Yet with an equal joy let me behold  
Thy chariot o'er that way by others rolled"  
(p. 496).

The following sonnet was written the next year:—

"TO THE MEMORY OF FOURIER,  
a Profound French Mathematician.  
"Fourier! with solemn and profound delight,  
Joy born of awe, but kindling momentarily  
To an intense and thrilling ecstasy,  
I gaze upon thy glory, and grow bright;  
As if irradiate with beholden light;  
As if the immortal that remains of thee  
Allured me to thy Spirit's harmony,  
Breathing serene resolve and tranquil might.  
Revealed appear thy silent thoughts of youth  
As if to consciousness, and all that view  
Prophetic, of the heritage of truth  
To thy majestic years of manhood due:  
Darkness and error fleeing far away,  
And the pure mind enthroned in perfect  
day" (p. 596).

Perhaps the most perfect of the poems contained in this volume is one which begins "Was it a dream?" It is singularly felicitous in diction and metre, and full of meditative pathos in its allusions—among others, in one respecting Wordsworth:

"The thoughtful poet who hath wrought  
And works high ministry of passionless love,  
Kindred of past and heir of future times,  
Though on the earth a man 'mong other men  
In a sublime simplicity still dwelling."

If Hamilton had given himself as much to poetry during the next few years as he did in 1831-2, he could hardly have failed to enlarge our slender stores of philosophic song. Wordsworth did not encourage him to write poetry. He feared lest the pursuit might lead him away from science, his higher vocation—a danger remote indeed. He appreciated his friend's poetry notwithstanding, and wrote to him in 1827:—

"Your verses are animated with true poetic spirit, as they are evidently the product of strong feeling; the 6th and 7th stanzas affected me much, even to the dimming of my eye and faltering of my voice while I was reading them aloud" (p. 265).

The detached thoughts extracted from Hamilton's "Introductory Lectures," the collective publication of which is so much to be desired, are always full of interest. It is thus he speaks of the Newtonian Philosophy:—

"It is a creation of the mind, so framed as to resemble, in an immense number of particulars, what we know of the external universe; yet perhaps differing from its archetype in a still greater number of things as yet unknown. Its truth is, in strictness, ideal, and lies in its consistence. . . . It [the solar system] lay under the oppression of facts, material, unintellectual, disjointed; the old and beautiful array of circles and spheres of heaven had been overturned by

observation. . . . Then Newton came. . . . He meditated on many laws, and caused many ideal worlds to pass before him; and when he chose the law that bears his name he seems to have been half determined by its mathematical simplicity and consequent intellectual beauty, and only half by its agreement with the phenomena already observed" (p. 502).

In a later lecture his criticism is more definite:

"Great as this theory of Newton's is—great in simplicity, in extent, in success—it is yet possible that it may only be the dawn of some greater theory. For in explaining by attraction and projection the planetary motions no explanation is given in it of projection itself. . . . the great inventor of this theory referred projection to the immediate act of Deity; regarding these two things, attraction and projection, as not only distinct, but heterogeneous; attraction being, according to him, a primary property and law of matter, . . . while projection he supposed to be, in an essentially different way, an immediate impulse from the Omnipotent arm. . . . On this point, then, though with reverence, I differ from Newton" (pp. 657-8).

A great additional interest is given to this volume by the letters of Hamilton's friends, such as Miss Edgeworth, Francis Edgeworth, Airy, and Herschel. In speaking of these persons Mr. Graves has shown that descriptive skill which comes from insight and sympathy, and is one of the qualities most needful for a biographer. As specimens, I may refer to his account of Mrs. Hemans, the poetess (p. 604), and Lady Campbell (p. 359), of whom he says:

"Her mother . . . was Pamela, daughter, as was supposed, of the Duke of Orleans . . . and thus there flowed in her veins the royal blood of France and the blood of the Irish Geraldines. . . . hazel eyes, with long black lashes under broad dark eyebrows, gave forth flashes of intelligence, or seemed to be quiet wells of thought and affection. A frank openness of disposition, good sense, earnestness, the brightest play of wit and feeling, were each justly expressed by her harmonious features; but in all the exercise of her varied powers, religious reason never for a moment abdicated her throne, and this was marked in the settled lines of her face. Her nature, sympathetic and yet strong, both in intellect and principle, made her the chosen friend and confidant of men and women like herself, great in mind and energy, and seeking from her the support and calming influences which to such natures can only be administered by those in whom they are sure of native sympathy, of perfect sincerity, and of the wisdom which comes from what Hamilton, in one of his letters to Wordsworth, finely calls a 'heart full of exercised humanity.'"

The letters of Wordsworth, and still more those of Coleridge, add to the value of this delightful volume. The readers of it will be grateful to Mr. Graves for the judgment and taste with which he has accomplished what must have been a difficult task—though it was also evidently a labour of love; and they will not, I trust, be disappointed in their hope that it may soon be followed by a second. As one who was honoured by Hamilton's friendship, I may be permitted to bear witness that it is a faithful portrait of one who, of all the men whom I have met, appears to me to have most eminently combined depth and largeness of intellect with elevated aspirations and the simplicity of a child.

AUBREY DE VERE.

#### MR. JUSTICE LAWSON'S LATIN HYMNS.

*Hymni Usitati Latine Redditi.* With Other Verses. By James Antony Lawson. (Kegan Paul, Trench & Co.)

MR. JUSTICE LAWSON began his career as a translator about two years ago by turning Cowper's "God moves in a mysterious way" into alcaics to console a friend whose eyesight was going, from whom he had received a translation into hexameters of "Lead, Kindly Light." Most of the translations are in classical metres, and there are few, if any, signs of familiarity with mediæval hymns. Hardly anyone acquainted with their music would have chosen to translate Charles Wesley's famous "Come, O Thou Traveller unknown," into couplets like these:—

"Age, incognite Viator  
Quem preno, at cujus os celatur."

It is embarrassing that the author has not decided whether he will be bound or no by the rules of classical elision after discarding the rules of classical quantity. Nor do the accents always fall in well with the rhythm; a line like this,

"Dés-Hómo míhi concédét"

naturally reads as we have marked it; it is meant, of course, to read,

"Deús-Homó míhi concédét."

The metre is also used in triplets followed by iambic lines of seven and eight syllables; and in a longer form in the translation of Heber's "The Son of God goes forth to war":

"Deus-Homo, bellum gessurus  
Egreditur triumphaturus  
Coronam regiam sumpturus  
Præcedit illum  
Rubrum vexillum  
Quis comitatur Dominum?"

This is vigorous, spirited, and in every way admirable, only some readers, perhaps, would have preferred a movement that would have recalled St. Ambrose to a movement that—shall we say it?—recalls Father Prout; and couplets like

"Saul vexator  
Pro te precatúr"

drag a whole stanza out of the iambic rhythm that is intended. The version of "Art thou weary, art thou languid," comes nearer to the tradition of mediæval hymnody, and is satisfactory and masterly, though it is to be regretted that the translator has followed a tasteless correction in the last stanza. Equally successful in another vein is the version of Faber's "Pilgrims of the night;" and "Nearer, my God, to Thee" is almost as good.

It is fortunate that there are not many elegiacs or sapphics, though Mrs. Alexander has expressed her approval of a translation of "When, wounded sore, the stricken soul" in the former metre. The elegiacs are always wordy, and the sapphics only neat and fluent. The alcaics (the author's favourite metre) are better; they bear comparison with the *Sabrinæ Corolla* about as well as the *Book of Praise* bears comparison with the *Golden Treasury*. One may notice especially "There is a fountain filled with blood," "There is a land of pure delight," and "Lo! He comes with clouds descending," which, by-the-way, is ascribed to C. Wesley, as "Abide with me, fast falls the eventide," is ascribed to Keble.

There are several original alcaic odes—one,



very happy, on the removal of the Charter-house; one regretting the cession of the Ionian Isles to Greece, dated September 1881; another, a month later, full of phil-Hellenic enthusiasm. With the same impartiality the author translates Archbishop Trench's sonnet on the death of Sir George Colley and Mr. Ingram's reply to it, which was published in the *ACADEMY*—both into rather tame hexameters. G. A. SIMCOX.

*Newfoundland: the Oldest British Colony its History, its Present Position, and its Prospects in the Future.* By Joseph Hatton and the Rev. M. Harvey. (Chapman & Hall.)

WHEN the name of a distinguished novelist appears on the title-page of a geographical work, we naturally expect something largely spiced with the speciality of its conjoint author. Those who take up the treatise which Mr. Joseph Hatton has written in partnership with Mr. Harvey must, however, expect nothing of the kind. Gradgrind and not *Eothen* has been the model taken; and though Dr. Ebers' and Mr. Anthony Trollope's travel-books always smack of the literary style of the romancer, the present portly volume might, for all the traces it displays of the professional man of letters, have been the maiden effort of the most soulless statistician. It is well written, and as interesting as a tome heavy with facts, bristling with figures, laden with data, and peppered with dates can well be. But, on the whole—and the opinion is expressed with no desire to underrate the authors' conscientious labours—it is just a trifle dull, despite the somewhat hackneyed poetical quotations which (pp. 301-3, *e.g.*) bespatter its pages, and an occasional proneness to fine writing (pp. 386-88), in which Mr. Harvey indulges. Mr. Hatton does not seem to have any personal acquaintance with the fog-enveloped island; but Mr. Harvey is a resident in St. John's, and an authority on the colony which he has chosen for his home. The "meat" of the book is, therefore, to be credited to him; the editing of the rough MSS., the careful revision of facts, some special investigation of historical data, and that British Museum kind of toil which consists in piecing a new book out of several obsolete old ones have been his collaborator's special division of the task.

A section is devoted to the interesting history of Newfoundland—the battles of the early settlers for freedom, their patient loyalty under many provocations to a contrary course of action, the special grievances of the people, the unique position of the colony, the attempt to make it a mere fishing station and training ground for the Navy, and the curious anomalies of the local and imperial laws under which the colonists laboured. The physical geography is amply described; and several chapters are devoted to the geology, the plants, the animals, the extinct aborigines or *Bethuks*, the sporting attractions of the region and, of course, its "boundless resources," government, population, and agricultural capabilities of supporting a large influx of immigrants. But the section to which the reader will turn with most zest is that on the fisheries. In no

other work is the Newfoundland staple trade treated so fully and so well; and these chapters alone would give the volume a lasting value. We cannot say as much for some of the others. They display a lack of the special knowledge essential to the geographer. A trained man of science would have easily seized the salient points, and given them in a few lines, divested of the verbiage and needless detail which a compiler treading unknown ground does not spare us, dreading lest in sifting out the chaff he should let the wheat run through also. Thus the pages on the botany are extremely perfunctory, of little use to a botanist, and none at all to one ignorant of that science. The zoology is a little better; the ethnology is excellent; the meteorological remarks (though tinted with the invincible weakness of colonial writers for representing the climate of their particular region as not only good, but the very best in the world) are useful; but the long details about rocks and mines might very suitably have been compressed into a few paragraphs. The particulars are for the most part taken from the Geological Survey of the island. There, specialists will, of course, seek for the information they desire; to the ordinary colonist and emigrant the Gaspé sandstones, chlorite slates, diorites, calciferous Silurians, and Huronians will be simply so much caviare. On the other hand, by relieving the book of this dead weight so accomplished a *littérateur* as Mr. Hatton might have given admirable sketches of colonial society, life on "the banks," in the logging camps, and on remote farms. To most of us these graphic word-pictures would have afforded a better idea of the island and its inhabitants than the laboured condensations of Blue-Books which fill the space they might have occupied. A writer who hopes for colonial popularity, or to escape colonial malediction, is, however, always chary of stirring up such troubled waters. "We must be cracked up, sir;" and perhaps, in dismissing the human side of their theme as briefly as they have done, Messrs. Hatton and Harvey have consulted their own comfort at the expense of their readers' legitimate curiosity.

The literature of Newfoundland geography is already so extensive that it is not to be expected that the present writers have much information to communicate that is absolutely new. But by bringing the data abreast of modern times, by investing them with a personal interest, by correcting erroneous statements, and collecting from widely scattered and oftentimes inaccessible quarters all available facts, they have produced a book which, after allowing for the deficiency we have indicated, is infinitely the best, as it is the most recent, monograph on "the oldest British colony." Mr. Hatton claims, in his comprehensive Preface, to have exhausted every source of information; and, as a rule, he is justified in making this assertion. Still, a very exacting specialist might, if hypercritically inclined, pick out a fault here and there. For example, opening the book almost at random, we cannot think that a writer who, in discussing the natural history of the seals, quotes Crantz's *History of Greenland*, has either exhausted "every source of possible informa-

tion," or even been aware of the best authorities, on the Pinnipedia. Again, the "*Kalmia* family" (p. 245) is not quite according to Hooker; nor is "*Batrachium Lunaria*" (p. 246) a misprint which a botanist would have passed over; while we must say that "*Balaena acuta nostra*" (p. 233) is a cetacean unknown to zoologists. To give the local names of plants and animals is in most cases useless; they convey little meaning to experts, and still less to the intending colonist, for whom the volume is, we perceive, mainly intended. We may add that the account of the Spitzbergen current given on p. 282 is—according to our own views—not quite accurate.

But these are trifling blemishes in an admirable book worthy of soon attaining the second edition, which will give the writers an opportunity of still further improving it. It is illustrated with some spirited wood-cuts; and if we may suggest another fault, the absence of a map is the one which would strike us most readily. ROBERT BROWN.

*Gesta Christi; or, a History of Humane Progress under Christianity.* By C. Loring Brace. (Hodder & Stoughton.)

THE progress of the world under the influence of Christianity has been the theme of much writing and speaking. Sometimes it has been vehemently asserted, sometimes contemptuously denied. We have noticed a great tendency with some writers to claim the results usually attributed to Christianity as effects of the world's inevitable advance, which would have come about in the course of time whether a new faith had been introduced or not; and to point triumphantly, *e.g.*, to the phenomena presented by Stoicism under the Empire as evidences of what could be attained without it. Others, again, while distinctly allowing the use and necessity of Christianity as supplying a power to act upon the great masses of the people (a problem which Stoicism did not and could not solve) contend that it has done its work, and must now pass away—one force among many in the history of the world.

To both these views, it seems to us, Mr. Brace's book presents a fairly satisfactory answer, or at least an important contribution to what can be said on the other side. It is scarcely controversial in spirit, and is marked by extreme fairness and tolerance—qualities which are not as common in Christian apologetic writings as one could wish. The author is, we believe, an American, and seems to have been much engaged in practical philanthropic work—a circumstance which frequently results in great liberality of thought. The object of the book is, as stated on the title-page, to furnish a complete history of human (why, by-the-by, is this written "humane"? unless by "humane progress" "progress in humane feelings" is meant) progress since the introduction of Christianity. Accordingly, beginning with the Roman period, we find the growth and progress of Christian ideas very clearly traced under the various heads of "Paternal Power," "Position of Woman," "Marriage," "Slavery," "Distribution of Property," &c. In the second part of the work, devoted to the Middle Ages, these subjects are continued, with the additional ones of

"Personal Feuds and Private Wars," "Arbitration," "Education," "Chivalry," and others. The most interesting chapters in the third part are those relating to the position of woman in modern times, the abolition of slavery, co-operation and free trade, and "Human Progress among Non-Christian Peoples." The sketch of Buddhism given in this last (pp. 451-53), though short, is especially interesting. The following, on Confucianism, is also a suggestive paragraph. After acknowledging the elements of greatness in this creed, Mr. Brace says:—

"It would seem that this benevolent and monotonous type of society, without enthusiasm and with many secret vices, with no element in it of great and heroic progress, and suited to a certain condition of immovability for countless centuries, may be a type of the future of the civilised world should a philanthropic Rationalism take the place of the Christian religion. Confucius might well be the saint of modern Agnosticism."

On looking back over the history of Europe since the first century, one is strongly reminded of the following passage in the *Journals* of Caroline Fox:—

"He [i.e., Sterling] and papa had a very spirited argument on the progress of civilisation since the Christian era. Papa contended that there were intervals when it retrograded altogether, the other that there was a constant zig-zag progress."

Certainly, when we consider some periods of the Middle Ages, the retrogression is much more apparent than the zig-zag progress. Torquemada and Dominic do not seem much of an advance on Marcus Aurelius. But this brings us to a point which Mr. Brace very strongly, and, we think, very happily, insists on throughout—the distinction between Christianity and the "so-called Church of Christ." Perhaps his Abolitionist experiences in America brought him into collision with that institution (in a case where it was very "so-called" indeed, if we may be allowed the expression); at any rate, it is certain that he has but scant respect for it. Thus, on p. 41: "In considering this and similar struggles, it should be understood that I distinguish always between 'Christianity' and 'the Church.' The history of the latter has been by no means consistent with, or a development of, the spirit of its Founder. . . ."

Again, he declares unhesitatingly (and we are inclined to agree with him) that the adoption of Christianity as a State religion under Constantine, though assisting its diffusion at the moment, really threw back its development considerably.

Mr. Brace does full justice to the Stoics, especially tracing their influence on the Roman law, which, later on, passed into most European countries. At the same time he points out the slight influence which even the noblest of them exercised on their own generation—a fact which, considered in connexion with the undoubtedly pure and lofty character of many of them, furnishes perhaps the most powerful argument for the inferiority of their system as contrasted with Christianity.

On the whole, the impression derived from this book is an encouraging one. We see clearly how much of the work which was begun eighteen hundred years ago still

remains undone; but, at the same time, the very fact that Christianity has not yet accomplished its work is an assurance to us that that work will yet be done. "Time is as cheap as space and matter," says George MacDonald; but mankind are apt to be sadly impatient.

Mr. Brace's style is fairly clear and easy. It is that of a writer who is thinking more of what he has to say than of the way in which he shall say it. We regret being able to devote only this inadequate notice to what is really an earnest and noble book.

A. WERNER.

*Ottoman Poems.* Translated into English Verse in the Original Forms. With Introduction, Biographical Notices, and Notes. By E. J. W. Gibb. (Trübner.)

THE translator of Eastern verse has generally no very enviable task, apart from the actual pleasure which he takes in his work. Oriental poetry in translation is often said to be insipid, uninteresting, and pedantic, and undoubtedly from the point of view in which it is criticised it would seem in a certain way to merit those charges. But we must consider that Eastern poetry is essentially an art, and that a taste for its peculiar beauties can only be acquired by a careful study of them. Many words associated with certain ideas in Oriental verse have altogether different associations when translated, and the Oriental scholar himself has often more difficulty in understanding a translation than the original poem. The English words do not convey the same ideas as the Oriental, different qualities are attributed to them, and they have more the appearance of strangers than of friends. Again, it is difficult to see in a translation the artistic symmetry of, and correspondence between, the two lines of each couplet—the contrast of a word in one line with one in the next, the idea often conveyed of cause and effect which has so great a charm when clothed in appropriate terms. The words in their relation to, and bearing upon, each other have, to the eye of the initiated, the sparkle of precious stones; and the ingenuity and subtlety displayed, both in the language and thought, cannot fail to elicit admiration from all who would not subject verse of every kind to the rigid test of modern European criticism. Eastern verse must be judged on its own merits, and it is as unreasonable to measure it generally by our own as it would be to condemn Pope because he does not fulfil the same conditions as Shelley. In the so-called metaphysical or fantastic English poets we see, it is true, something of the ingenuity and subtlety of Eastern verse, though, indeed, those poets are not redeemed by the peculiar beauties which distinguish the latter.

It is generally said that there need be no particular connexion between the couplets of a Persian or Turkish ode—that they are sufficiently united by the monorhyme, as the pearls of a necklace by the thread. This is scarcely correct. A careful consideration of almost any ode will show a single vein of thought running through the whole; and, even when the ode may be slightly discursive, a certain unity and integrity are still preserved by the extremely limited range of subjects to

which the ode is restricted, and by the way in which these subjects are made subsidiary to one another. In reading a Persian or Turkish ode, we have a sense of something whole and complete. It is, as it were, a brilliant coruscating with glorious colours, but yet entire.

To Mr. Gibb is due the credit of first enabling the English reader to form a clear conception of the nature, scope, form, and development of Turkish poetry, not only by his careful selection from the works of upwards of sixty of the best Ottoman poets, but also by the excellent Introduction he has prefixed to those extracts. Mr. Redhouse's *Essay on the History, System, and Varieties of Turkish Poetry*, which appeared in 1879 (though admirable, as every publication of that most accomplished Turkish scholar must be, and well calculated to convince those unacquainted with Turkish that the Ottomans are far from being the unlettered race which some have represented them), is too limited in its extent to fill the void which, strange to say, has hitherto existed. A few scattered odes have, now and again, appeared in translation; but even these slight tastes of Turkish verse have generally acquired an English flavour in passing through the hands of the translators, and Turkish poetry has hitherto been known to Europe only through von Hammer-Purgstall's work, *Die Geschichte der osmanischen Dichtkunst*, and de Sugny's *Muse ottomane*, the latter merely a translation of a portion of the former.

Mr. Gibb's object has been "to place within the reach of English readers a concise account of the poetic art as cultivated by the Ottoman Turks;" but, owing to the fidelity of his translation, hampered as it is by the rhymes and metres he has adopted, his work will also be found of eminent assistance by the student of the language itself. Mr. Gibb has evidently long studied Turkish, and has been accustomed, as his notes evidence, to consider the subtle conceits of the poets and trace out their bearings and intentions. But it is almost a matter of regret that he has seen fit to preserve, throughout, the Turkish monorhyme and forms of metre, since they offer no adequate compensation for the difficulty they add to the work of translation. A few specimens would have been sufficient to give the English reader some idea of the structure of a Turkish ode; the spirit of the poetry might have been better preserved in English forms of verse. It is also to be considered that the exactitude, grace, and stateliness of a metre of quantity can be but imperfectly preserved in a metre of accent, and we can gain only a broad idea of the swing and accentuation of the original. The monorhyme, also, in English (a language so much poorer in rhyme than Turkish, with all its Persian and Arabic auxiliaries) must be often forced and strained.

The extracts cover a period of between five and six centuries, and are dated from 1332 (the year in which the first Ottoman poet, Ashik Pâshâ, died) to 1879 (the date of the death of the poet-statesman Zîyâ Beg). They include selections from the works of Lâmi, Ashik Pâshâ, and Bâkî—the Nizâmî, Jalâlû'd-dîn Rûmî, and Hâtiz respectively of



the Ottoman empire. It is not, perhaps, generally known that in Turkish poetry we have merely a reproduction of Persian, not only in the forms of the verse, but also in the language, modes of thought, scope, allusions, and mythology. The Ottoman Turks were taught by the Seljûkis, the latter by the Persians, and, at the time when "Ashik wrote, the language and literature of Persia were diffused over Asia Minor, Afghanistan, all Central Asia, and India. So greatly, indeed, does Persian influence prevail over Turkish poetry that whole lines of pure Persian in word and construction are most frequently met with, though, of course, the framework is Tataric, and every complete sentence must contain a Tataric verb.

Space will not permit us to give the whole of Bâkî's famous "Elegy" on Sultân Süleyman I. (1600); but the opening lines will afford some idea of its dignity and brilliant imagery:—

"O Thou! foot-bounden in the mesh of fame and glory's snare!  
Till when shall last the lust of faithless earth's pursuits and care?  
At that first moment, which of life's fair spring-tide is the last,  
'Tis need the tulip-cheek the tint of autumn leaf should wear;  
'Tis need that thy last home should be, e'en like the dregs', the dust;  
'Tis need the stone from hand of Fate should be joy's beaker's share.  
He is a man indeed whose heart is as a mirror clear;  
Man art thou? why then doth thy breast the tiger's fierceness bear?  
In understanding's eye how long shall heedless slumber bide?  
Will not war's Lion-Monarch's fate suffice to make thee ware?  
He Prince of Fortune's Cavaliers! he to whose charger bold,  
Whene'er he caracoled or pranced cramped was earth's tourney-square!  
He, to the lustre of whose sword the Magyar bowed his head!  
He, the dread gleaming of whose brand the Frank can well declare!  
Like tender rose leaf gently laid he in the dust his face,  
And Earth, the Treasurer, him placed like jewel in his case."

The following ode by Fuzûlî (1562) breathes the deep and devout spirit due to the Semitic influence felt through Persian media:—

"O THOU Perfect Being, Source whence wisdom's mysteries arise;  
Things, the issue of Thine essence, show wherein Thy nature lies.  
Manifestor of all wisdom, Thou art He whose pen of might  
Hath with rays of stars illumined yonder gleaming page the skies.  
That a happy star, indeed, the essence clear of whose bright self  
Truly knoweth how the blessings from Thy word that flow to prize.  
But a jewel flawed and faulty I: alas, for ever stands  
Blank the page of my heart's journal from thought of Thy writing wise.  
In the journal of my actions Evil's lines are black indeed;  
When I think of Day of Gathering's terrors, blood flows from my eyes.  
Gathering of my tears will form a torrent on the Reckoning Day,  
If the pearls, my tears, rejecting, He but view them to despise:  
Pearls my tears are, O Fuzûlî, from the ocean deep of love;  
But they're pearls these, oh! most surely, that the Love of Allah buys!"

The following lines from "Ashik (1332)

show that he was no mean disciple of the great mystic, Jalâlu'ddîn Rûmî:—

"All the Universe, one mighty sign is shown;  
God hath myriads of creative acts unknown:  
None hath seen them of the races jinn and men;  
None hath news brought from that realm far off from ken.  
Never shall thy mind or reason reach that strand,  
Nor can tongue the King's name utter of that land.  
Since 'tis His each nothingness with life to vest,  
Trouble is there ne'er at all to His behest.  
Eighteen thousand worlds, from end to end,  
Do not with Him one atom's worth transcend."

Mesîhî's celebrated Murebba' (1512) cannot, unfortunately, be quoted entire on account of its length, but a few lines will give some idea of its freshness and beauty.

"Hark the bulbul's lay so joyous: 'Now have come the days of spring.'  
Merry shows and crowds on every mead they spread, a maze of spring;  
There the almond tree its silvern blossoms scatters, sprays of spring:  
Drink, be gay, for soon will vanish, biding not, the days of spring."

"Once again with varied flow'rets decked themselves have mead and plain;  
Tents for pleasure have the blossoms raised in every rosy lane.  
Who can tell, when spring hath ended, who and what may whole remain?  
Drink, be gay, for soon will vanish, biding not, the days of spring."

"All the alleys of the parterre filled with Ahmed's light appear,  
Verdant herbs his Comrades, tulips like his Family bright appear;  
O ye People of Muhammed! times now of delight appear:  
Drink, be gay, for soon will vanish, biding not, the days of spring."

"Sparkling dew-drops stud the lily's leaf like sabre broad and keen;  
Bent on merry gipsy-party, crowd they all the flow'ry green;  
List to me, if thou desirest, these beholding, joy to glean:  
Drink, be gay, for soon will vanish, biding not, the days of spring."

"Rose and tulip, like to lovely maidens' cheeks, all beauteous show,  
Whilst the dewdrops, like the jewels in their ears, resplendent glow;  
Do not think, thyself beguiling, things will aye continue so:  
Drink, be gay, for soon will vanish, biding not, the days of spring."

The biographical notices appended are mostly compiled from von Hammer's *Geschichte der oemanischen Dichtkunst*.

C. E. WILSON.

#### NEW NOVELS.

*My Trivial Life and Misfortune.* By A Plain Woman. In 3 vols. (Blackwood.)

*The Captains' Room, &c.* By Walter Besant. In 3 vols. (Chatto & Windus.)

*Stray Pearls: Memoirs of Margaret de Ribaultmont.* By Charlotte M. Yonge. In 2 vols. (Macmillan.)

*Ebb and Flow.* By Grant Lloyd. In 2 vols. (Smith, Elder & Co.)

*Love's Empire: a Romance.* In 3 vols. (Tinsley Bros.)

*Woodroffe.* By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

"AND the tongs thereof and the snuff-dishes thereof shall be of pure gold." Precious as was the vicar's exegesis of this text in his "Course

on the Vessels," a simpler and more pathetic commentary lies in the story of the Plain Woman to whom each Sabbath he overdivided the Word. Still better, perhaps, as key-note to the book is her uncle's pet saying, "Little things are not little things if they are done like great ones"—a doctrine very full of comfort for all votaries of the gigantically infinitesimal, from the anxious enquirer into covenanted snuff-dishes to the slave of caste. For this singular book deals with that religion and morality of mediocrity which were adopted, like other fashions, by the last generation of London society at its most fashionable, most vacuous, most profoundly vulgar epoch, which yet linger among a few old aristocrats who cling to the spencers and dyed fronts of other days, and which are still strong among the servile classes who follow, but cannot keep up with, the mode. Never before has this degraded phase of life been so powerfully and minutely analysed, because never before with such bitter experience or in a spirit so forgiving and so charitable. There is here no trace of party feeling nor anything of the coarse, dull caricature of *Barchester Towers* or of the Ritualistic novels. In five or six characters, admirably selected, the writer has given us the main types. Good-natured Lady Arabella, frivolous, worldly, and scandal-loving, her cant and bonnets of the most superficial, once a Shining Light, but now sadly flickering in these gusty times, when the merry month of May no longer brings pious fun and flirtation, enlisting, as of yore, for her concerts and bazaars, dashing girls (Ritualistic, alas! though they be nowadays), yet loth to sing, or sell, or collect for modern Bulgarian or Cossack, pedantically refusing to put away her exploded idols—the blacks. Mrs. Stewart, a Lesser Light, satellite and toady, a professional, but hardly a natural, hypocrite, disdaining, indeed, to cant except before fools, and, unlike most scheming women, never attempting the impossible, never irritated into persistency by defeat, but instantly changing her plan of attack; a cold, selfish, business-like harpy, yet, perhaps, believing, in some small secret way, in her religion as a divinely ordained instrument for enlarging her income and her visiting list—how Jane Austen would have relished this "poor dear Catherine, excellent, indefatigable creature," secretary and petty pilferer of a dozen "good causes," setting out on her "collecting tours" to quarter herself wherever bed and board were to be had for fawning or impudence. In Sherbrook Hall we have the model godly household—hypocrisy, treachery, and theft below stairs, and, above, the life not even of brutes, but of machines; the books that must not be read, the chairs that must not be moved, the grass that must not be walked on, the dinner that must not wait, the bells that must not be omitted, the hours killed by always "getting ready to be ready," the family prayer-wheel, the laps consecrated by unread tract, sermon, and commentary, the horrible reiteration of the same trivial, foolish chatter couched in the same pious jargon, the deafness, and dumbness, and blindness to all that is truly and nobly religious, the dismal estate of poor Christian idolaters of little things which seems to cry aloud to the very

blacks, "Come over and help us." Yet Uncle Sherbrook retains under his fatuous precision the wreck of a firm will and generous heart, and one can almost respect him. Mrs. Sherbrook, Aunt Jane, is a truly masterly portrait. Few readers will fail to identify an Aunt Jane among their acquaintance. A lady eminently respectable and respected, a model wife, a model aunt, a model Christian, an authorised giver of advice, a weighty talker of twaddle, a wise woman, a remarkable woman, a woman much looked up to by herself and her friends. In reality, a creature of weak intellect, whose infallibility dispenses with education, reading, or thinking; profoundly ignorant, stupid, and opined—thus far we have merely the ordinary British squaw, whose jealousy and self-pity hardens into grinding tyranny. As my dear old Voltairian friend used to say of the Curé, "C'est un homme très borné, très médiocre! Il hait partout la supériorité." Though she never failed to add, "Voilà pourquoi il me déteste!" But what the author unconsciously teaches us in Aunt Jane seems to be this, that while Religion may and must enlarge and ennoble the littleness of life to which women are cruelly condemned, Pietism, with its snuff-dishes, tracts, or rosaries, cannot even console; it but enfeebles and besots. Aunt Jane, the serious, the awakened, the dear Christian lady, was in truth but a heathen even as poor Sambo. The only gate of escape thus closed upon her, we see her dwarfing and shrinking, her natural affections blunted, her mind fading into idiocy, her soul sodden with self and indolence, till, dragging others down in her fall, she sinks, a very abject, into an evil old age. It is a horrible picture, horribly true, and horribly common. We have dwelt long upon these remarkable portraits. The rest we leave to the reader, who will partly guess what sort of mercy they showed to the poor girl who owns, "The few things I do think right, I think very right; and the few I believe to be wrong seem very wrong to me." Her character and story are full of suggestions, if only we had space for them. There are several excellent minor personages; among them the musical fanatics and the vulgarly fashionable squire. Faults many and grave we might find. It is a first attempt, and, of course, too long. The opening is weak and confused. There are anachronisms of slang and costume; and some pages are in very bad taste. But, then, others are beyond all praise. This genuine, if not faultless, book introduces us to a writer who has keenness, observation, good sense, real sentiment, and singular pathos—one who can both feel and think and write.

Mr. Besant's three volumes are no novel, but merely five long magazine stories. In the second, plantation life—we suppose in Mauritius—is prettily painted. "The Captains' Room" is a lively nautical tale, but terribly padded with descriptions in Dickens' worst waterside manner. The ghost story is most clumsily told; but Laura's affectations and pretences as a seer are simply delightful. Mr. Besant's books are always clever, and pretty, but have an indescribable professional air about them which makes them

very hard reading. Like many of Theodore Hook's tales, they always strike us as farces and melodramas novelised.

Miss Yonge's historical novel is excellent; the sentiment very just and noble; the language not too sententious; the construction much better than she thinks; and the English and French scenes during the Fronde most dramatically contrasted.

*Ebb and Flow* is a first attempt, clumsy, weak, and heavy, chiefly made up of conversations natural enough because quite trivial, and studio criticism. To drag this in, the lovers are conveyed through Italy very much as Lord Nelvil was piloted by Corinne. The tale is quite pure and wholesome.

*Love's Empire* we have not read, and if the editor offered it on his knees he would not get anyone to read it. Under the form of a three-volume novel suggested by *Dame Europa's School* are veiled, so far as we can gather, the dark secrets of Indian finance and the Afghan War. It retails the loves of Budg-et-im-Periolo and the Lady Con-Servát-Ive-Poli-Cy, who appears on pretty nearly every page of the book as Constant Polly or Cons. P., with Little O'P. (Miss O'P. Position), the Sivil Ack-counts, and other like gibberish. All we can make out is Indian slang and tittle-tattle and the usual subordinate soreness against the Chiefs of Departments. The whole thing is a ghastly enigma, though, to be sure, the newspapers say that insanity is rapidly spreading among the Competition Wallahs.

Mrs. Randolph persists in lame excuses for her pretty floral titles. But we cannot scold a writer who attempts nothing which she cannot do well. There are no old manor-houses so charming as hers, with their parks and gardens blooming with roses and young girls. Her tone is so good that we wonder she has here adopted that odious cave scene. A married lady ought never to allow wind or tide to shut her up in caverns with her former lover; if she does, and the scoundrel begins to chatter about his love, she might at least hold her tongue. Constance is a good creature, but a little mulish. The Colonel fantastically decides not to propose till Sunday. On Saturday, Constance, to save her ruined brother, accepts the millionaire. After eight years he dies, depriving her by a fiendish will of her jointure if she marries again. The Colonel thinks six months long enough to wait. Constance demands two years, when a still more fiendish will is found depriving her of her boy if she marries the Colonel. Years roll on. Constance is nearing the forties. The boy is killed at football. "I know the barrier is removed, but oh! I cannot bear to owe our happiness to that." Time still rolls on, itself the obstacle of obstacles, rolling itself away into the convenient past. She yields; she subsides upon the veteran breast, faintly murmuring, "Oh, Bernard, but indeed, indeed, it is too soon!" E. PURCELL.

### THREE BOOKS ON ENGLISH LITERATURE.

*The Story of English Literature.* By Anna Buckland. (Cassell, Petter, Galpin and Co.)

*A History of English Literature.* By Prof. Dr. J. Scherr. Translated from the German by M. V. (Sampson Low.)

*A History of English Prose Fiction.* From Sir T. Malory to George Eliot. By Bayard Tuckerman. (Sampson Low.)

Of these three books, Miss Buckland's is the least ambitious and the most successful. In a graceful and modest Preface, Miss Buckland disclaims high critical and scholarly aims, and announces her intention to be to awaken those who are not yet even students of English literature to the interest of the subject. Like Robert of Brunne, in short, she writes "not for the leered but the lewed;" and she writes in a very pleasant way, with much enthusiasm and very competent knowledge, giving exactly such biographical facts and fancies, and such sketches of eminent works, as might be expected to attract well-disposed young minds fresh to the study of English literature. Here and there the writer's judgment and fancy are led astray by her dominant desire to present her literary heroes as good and pious men whose chief aim in their writings was to set forth their ideal of a good and pious life. Miss Buckland's estimate of English writers is, first and foremost, a moral estimate. But her story is certainly free from the vice that would inevitably prove fatal to the success of her purpose. It is not dull; but, on the contrary, fresh, vivacious, and fluent. And she has not sought to avail herself of the recently formulated elementary writer's privileges, and stimulate her readers to study by supplying them with inaccuracies to correct. We have noted a few of these, but they are unimportant.

Prof. Scherr's "History" is much more ambitious in its aim than Miss Buckland's "Story," but very far from being equally successful. The writer offers "within a moderate compass a picture of the literature of Great Britain, including the Anglo-American." And he justifies the use of the word "picture" instead of "sketch" (or rather the words thus translated from the German by M. V.) on the ground that he "has indeed attempted to execute a picture—i.e., to bring groups of persons into their proper historical light, to distribute light and shade according to the demands of truth, and to throw the colour of life into it everywhere." A few examples of Prof. Scherr's grouping will show how strangely he fulfils this excellent ideal. In a section on Anglo-Saxon literature (in which, by-the-way, he declares that there was "neither metre nor rhyme" in Anglo-Saxon poetry), a few remarks are thrown in at the end on Norman-French poetry, Wace being signalled as "undoubtedly the most remarkable of the Norman trouvères." The influence of Norman-French on early English literature, so far from being put in proper historical light, is thrown into complete obscurity. Gower is mentioned as a precursor of Chaucer. Surrey enters the panoramic picture after Spenser. Sackville, Hall, Nash, Donne, and Drayton are grouped as "other writers" in the same sentence, that sentence having a foot-note in which the author protests once more that he aims "at a clear historic development of the subject rather than the dry succinctness of a catalogue." Elizabethan dramatists are divided into Shakspere's school and Ben Jonson's school, the members of the latter being Beaumont, Fletcher, Massinger, Ford, and Nathaniel Field. This is almost as curious as the enumeration of the members of Tennyson's school—"John Brent, Aubrey de Vere, Alexander Smith, T. Ashe, Dante Gabriel Rossetti, and Algernon Charles



Swinburne." But it is needless to multiply examples. Every chapter bears evidence that the writer does not possess that direct and intimate knowledge of English literature which might make the execution of his difficult task possible. Nor does Prof. Scherr seem to have taken advantage, as Miss Buckland has done, of recent studies by specialists. Whatever colour of life may have been in the original, there is not much in the translation, and we have noticed a few bad misprints—"Concessio Amantis" for *Confessio*, "*Eupheus*" for *Euphues*, and John Gray for John Gay.

Mr. Tuckerman would have done well to omit the first two chapters of his *History of English Prose Fiction*, dealing with fiction before the age of Elizabeth. His reading in that period has obviously not been extensive enough to guide him in the choice of authorities, and he makes several blunders both in historical grouping and in matters of fact. The rest of the work is of a much higher character. Still, Mr. Tuckerman cannot be said to have accomplished his purpose, if that purpose, as would appear from the plan of the work, was to exhibit the prose fiction of each period as the outcome of the ruling tendencies of the period. He is strongly impressed with the theory that literature is profoundly influenced by social conditions, and each chapter accordingly opens with a sort of social history of the time. But hardly any attempt is made to connect the history with the literature; we have first a collection of anecdotes and facts about style of living, buildings, commercial enterprise, sports, and so forth, and then we have a sketch of the writers and their productions, but the two sketches might as well have been given in separate books. The characteristic of the eighteenth century, for example, is said to be the desire for reform. Mr. Tuckerman does not quite make out this, but he does make out at considerable length that there was much need for reform. But what sensible enlightenment do we get about Addison, Swift, Defoe, Richardson, Fielding, Smollett, Sterne, Johnson, and Goldsmith from being told that their writings illustrate either the desire or the need for reform, and that this is a characteristic common to them with their age? When Mr. Tuckerman comes to the individual authors he forgets his implied promise to show how their productions were specially dominated by this governing spirit of the time. The theory that all the products of any generation have a something in common—a common spirit, a common aim, a common colour—is plausible enough; we are all quite willing to accept it in the abstract; but, like many other plausible theories, it is much easier to express in the abstract than to realise and exhibit in the concrete. The difficulties begin when we try to conceive and express what the common something is. At that stage we are too often put off with arbitrary fancies. The alleged common something is no more peculiar to the generation in question than the use of letters. Miss Buckland would find a consciousness of the need of reform in every English writer from Chaucer to Tennyson, and another might find similar community of feeling in all writers of all ages and all races. We do not deny that there is a common something in each generation; most probably there is; but the upholders of the theory have not yet recognised the difficulty of specifying the something and making it intelligible. "There is no better example," Mr. Tuckerman says, "of the closeness of connexion between society and its literature than is supplied by the novel. Every change in the public taste has been followed by a corresponding variety of fiction." But he does not condescend to particulars, and show how "schools" of fiction have been produced by changes in the public taste, as determined by

social circumstances. Suppose the public gets tired of a prevailing literary form and gladly welcomes a new variety; that would not be an example of literary change produced by a change of social circumstances. Or suppose that a novelist detects and bodies forth some new condition of society; that, again, would not be an example of the influence of the spirit of the time on literary form; it would not constitute a new variety of fiction. In a literary history which professes to be scientific, we expect an explanation of the reasons why one form or one style of composition came into being, or into fashion, more than another. Mr. Tuckerman, wisely perhaps, seldom ventures on explanations of this kind; what he in effect more often does is to illustrate social history from the literature, which is not literary history but social history. Now and then he does attempt scientific literary history proper, as when he explains the foreign novel and the historical novel of this century by the social results of the introduction of steam and electricity, the spread of education, the increase and distribution of wealth, and the cheapness of printing. "The novel-reader," he says, "is no longer content with the description of scenes and characters among which his own life is passed. He wishes to be introduced to foreign countries, to past ages, and to societies and ranks apart from his own." But is this really a peculiarity of the novel-reader of the nineteenth century? When were novel-readers otherwise? The prose romances of the middle ages, the pastoral romances of Elizabeth's time, Mrs. Behn's novels, Defoe's fictitious biographies—all bear witness to the same desire; while the popularity in this century of novels dealing with ordinary English life is dead against Mr. Tuckerman's explanation. The truth is that the tracing of the influence of social facts on literature is a much more delicate and difficult operation than anybody who has yet undertaken the task seems to imagine. Theory apart, Mr. Tuckerman has produced a readable and instructive book.

#### NOTES AND NEWS.

MANY of our readers will be interested to hear that Mr. J. H. Ingram has written a biographical sketch of that "marvellous boy," Oliver Madox Brown, author and painter. It will be illustrated with reproductions of some of Oliver's own pictures, and with a portrait of him by his father, Mr. Ford Madox Brown. The publisher is Mr. Elliot Stock.

WE understand that Mr. F. Marion Crawford has placed in the hands of Messrs. Macmillan and Co. the MS. of a new novel. *Mr. Isaacs* has been remarkably successful, especially in America, where nearly ten thousand copies have been sold.

*A Great Treason: a Tale of the American War of Independence*, by Miss Mary Hoppus, will shortly appear in Messrs. Macmillan and Co.'s Four-and-Sixpenny Series, to which also the Rev. Lal Behari Day will contribute a volume of folk-tales of Bengal.

WE are glad to hear that Messrs. Sampson Low and Co. will shortly publish a Life of the late Sir Salar Jang, translated from the Persian. The work ought to give a curious insight into the ways of thought and mode of working of the greatest Muhammadan statesman of modern times.

IT is proposed to form a society, to be entitled "The Pipe Roll Society," with the object of continuing the publication of the earliest Pipe Rolls which was commenced by the late Record Commission. These important enrolments are the solitary records illustrating a dark period of English history, and it is believed that their

publication will materially add to our knowledge of many unsettled points. The hon. secretary (*pro tem.*) is Mr. J. H. Greenstreet, 16 Montpelier Road, Peckham, S.E., to whom intending subscribers should send their names forthwith. The subscription is fixed at one guinea per annum, for which sum members will in all probability receive at least two volumes.

THE latest addition to the charming series of Mr. W. D. Howells' works which Mr. David Douglas, of Edinburgh, is publishing, is *Venetian Life*, in two volumes, with a pretty design on the cover. We may repeat that this series, though not copyright, is issued with the sanction of the author, and costs only one shilling a volume. Mr. Howells, who is now in Florence, is said to be writing a novel of American life in that city, as a sort of pendant to *A Foregone Conclusion*.

THE Syndics of the Cambridge Press intend to publish at an early date, in a detached and convenient form, the Introduction to Dr. Scrivener's edition of the Paragraph Bible which was published by the University in 1873.

A NEW novel by Helen Mathers, the popular author of *Comin' thro' the Rye*, entitled *Sam's Sweetheart*, will shortly be published by Messrs. Hurst and Blackett, in three volumes. The same firm will also issue next month a third and cheaper edition, in one volume, of *The Brandreth's*, by Mr. A. J. B. Beresford-Hope.

MESSRS. RIVINGTON will publish, in a few days, *The Rise of Constitutional Government in England*, by Prof. Cyril Ransome, of the Yorkshire College, Leeds. In this little book attention has been confined to the growth of the present relations between the Sovereign, the Ministry, the two Houses of Parliament, and the people; and the history of their development has been placed before the reader in a plain narrative form.

THE same publishers have also in the press *A History of Hellas*, for the use of schools, from the earliest times to the death of Alexander, by Mr. Evelyn Abbott, of Balliol College, Oxford. It will give a clear and concise account of Greek history, military, civil, and literary, without discussion of contested points. References will be given to authorities, and maps and plans will be added.

A NEW volume will be added to the "Rugby Edition of Select Plays from Shakspeare" in the course of next month—*King John*, edited by the Rev. C. E. Moberly.

MESSRS. T. AND T. CLARK, of Edinburgh, announce the publication, in a few days, of the second volume of the *Schaff-Herzog Encyclopædia of Religious Knowledge: "Gabbatha"—"Ozannam."* They hope to publish the third and concluding volume about the end of the year.

WE understand that a new weekly journal, devoted to the popular exposition of sanitary matters and to the education of the people in the laws of health, will be shortly issued by Messrs. Wyman and Sons. It will be entitled *Health*.

WE hear that the volume of verse entitled *Heart Harmonies* (Elliot Stock), which was reviewed in the ACADEMY of March 10, was entirely written before the author had reached the age of twenty-one.

MR. WILLIAM ANDREWS, secretary of the Hull Literary Club, is preparing for early publication an illustrated book on Bells. In addition to a history of bells, chapters will be devoted to customs, traditions, ringers' rules, quaint epitaphs on ringers, &c.

THE first volume of *Old Yorkshire* is being reprinted.

A MEETING was held last week at King's College, London, in favour of the movement

we mentioned a week or two ago to raise a memorial to the late Rev. W. M. Gunson, of Christ's College. The Master of Christ's took the chair; and resolutions were spoken to by the Vice-Chancellor of Cambridge University, Sir Wilfrid Lawson (a Cumberland neighbour of Mr. Gunson's), Archdeacon Cheetham, Mr. Peile, Prof. Skeat, Mr. Besant, Prof. Hales, the Rev. J. Twentymen, and others. The meeting decided to place in the hall of the college a stained-glass window containing portraits or figures of college worthies, to be associated with Mr. Gunson's name. Among members of the general committee are Mr. Fawcett, Prof. J. B. Seeley, the Rev. Dr. Parkinson, Prof. Toller, and Mr. Vine. Subscriptions may be sent to Mr. Peile, Christ's College, Cambridge; or to Prof. Hales, 1 Oppidans Road, Primrose Hill, N.W.

THE following are the arrangements for the lectures after Easter at the Royal Institution:—Prof. J. G. McKendrick, ten lectures on "Physiological Discovery;" Dr. Waldstein, four lectures on "The Art of Pheidias;" Prof. Tyndall, three lectures on "Count Rumford, Originator of the Royal Institution;" Mr. R. S. Poole, three lectures on "Recent Discoveries in (1) Egypt, (2) Chaldaea and Assyria, (3) Cyprus and Asia Minor;" Dr. A. Geikie, six lectures on "Geographical Evolution;" and Prof. C. E. Turner, four lectures on "Historical Sketches of Russian Social Life." The discourses on the Friday evenings will probably be given by Dr. A. Geikie, Dr. Waldstein, Prof. B. Balfour, Dr. C. W. Siemens, Mr. R. H. Scott, and Profs. Huxley, Turner, Flower, Pollock, and Dewar.

THE address of the hon. secretary of the Browning Society, Miss E. H. Hickey, will be, after to-day, 53 Gayton Road, Hampstead, N.W.

THE so-called International Literary Congress will hold its sixth meeting at Amsterdam in September, at the same time that the Amsterdam Colonial Exhibition will be open and the Congress of Orientalists will be sitting at Leyden. It is proposed to have a prize competition for essays on "Holland as the Asylum for Liberty of Thought during the Seventeenth and Eighteenth Centuries."

A NEW Review, to appear in alternate months, is announced by the publishing firm of Loescher, at Turin. It is to be called *Giornale storico della Letteratura italiana*.

ON February 10, the Russian Academy celebrated the centenary of the birth of Jukovski, the poet and tutor of the Emperor Alexander II. A German translation of Jukovski's poem on the Wandering Jew has just appeared at Baden.

ON February 28, the Catalan poet, Victor Balaguer, was admitted to the Academia de la lengua española. He was received by Emilio Castelar, who chose for the subject of his address "Catalan Literature."

WE regret to say that we hazarded an unwise conjecture in our brief notice last week of the latest addition to the "Parchment Library." Mr. Kegan Paul writes to us that the drawings by Mr. W. B. Richmond which form the frontispieces to the two volumes of "Poems by Alfred Tennyson" are pure wood-cuts, done by the same artist who engraved the frontispiece to the *Imitatio* and to the collection of Poe's poems. We can only add, in confession, that it still seems to us unfortunate that the art of wood-cutting should attempt to imitate the qualities of mechanical reproduction.

MR. A. H. BULLEN wishes us to make the explanation, which he has already made elsewhere, that Milton's line—"That last infirmity of noble minds"—which has unfortunately got into his reprint of the MS. tragedy of "Sir John van Olden Barnavelt," was a marginal

penciling of his own on the proof, introduced into the text by the printer. We ventured to hint at the probability of such an explanation last week.

#### SCOTCH JOTTINGS.

A MEMBER of the School Board for Wick has seriously proposed that an abridged edition of Mr. George's *Progress and Poverty* be compiled for use as a class-book by the school teachers. The proposal, however, was adjourned for a month, in order to give the other members of the Board an opportunity of acquainting themselves with the character of the work.

THE Burns Museum at Kilmarnock will shortly be enriched by a collection of books and relics associated with the name of Burns, belonging to Mr. Mackie. He offered them at the price of £350, and this sum was quickly raised by public subscription.

THE name of Mr. F. A. Paley is among those upon whom the university of Aberdeen purpose to confer the honorary degree of LL.D.

AT a meeting of the Edinburgh Geological Society on March 15, Mr. W. H. Bell read a paper on "The Geology of Eastern Ross-shire," in the course of which he propounded a novel explanation of vitrified forts. There is such a fort near Strathpeffer, called in Gaelic Cnoc Farril, which means "watching hill." Mr. Bell suggested that this was originally a beacon station during the wars between the Picts and the Scots prior to the eighth century; and that the effect of vitrification, at first accidentally produced, was afterwards adopted elsewhere in the North of Scotland with the deliberate intention of strengthening the ramparts.

WHILE the question of higher education in elementary schools is being discussed in England, it is interesting to notice that the Scotch returns for last year (which have just been published) show as many as 5,682 pupils learning Latin, 298 Greek, and 3,360 mathematics.

VERY high prices were obtained at a sale of Scotch and English coins that took place in Messrs. Chapman's rooms in Edinburgh last week. The following were some of the lots:—A forty-shilling piece of James VI., £31 10s.; another specimen of the same from a different die, £15 15s.; a gold St. Andrew of James II., £15; a pattern or jetton of Mary, £12 10s.; a Perth groat of James II., £9 5s.; a copper half-hardhead of James VI., £8 5s.; a testoon of Mary, £7 5s.; a balance half-merk of James VI., £6 5s.; a penny of Alexander III., £5 10s.; a penny of David I., £5; Lord Baltimore shilling, sixpence, and groat (struck for Maryland), £13 2s. 6d.; a five-guinea piece of Charles II., £7 5s.; a penny of Henry VIII., £5; a copper halfpenny of Anne, £4; a copper farthing of Anne, £2 4s.

#### FRENCH JOTTINGS.

SARAH BERNHARDT has sent to the press her autobiography, which will be published at the end of next month under the title of *Ma Vie de Théâtre*. The volume will have for frontispiece a portrait of the actress, etched after a drawing by Mlle. Louise Abbéma. An *édition de luxe* of 250 copies is to be issued for bibliophiles, in a binding designed by M. Roybet after that of an old missal.

M. JULES SIMON'S *Dieu, Patrie, Liberté* (Calmann Lévy) has already reached an eighth edition.

M. PAUL JANET will shortly publish, with Germer Baillière, a work on the causes of contemporary Socialism.

AT a recent meeting of the Société historique,

M. F. de Pressensé delivered a lecture on "Mr. Gladstone."

THE Académie française has awarded the "prix de poésie," recently raised to the value of 4,000 frs. (£160), to M. Jean Aicard. The subject prescribed was "Lamartine."

BARON CH. DE TOURTOULON announces a Review of a novel character. It is to be called the *Revue du Monde latin*; and editions, or at least editions of a certain portion, are to be printed in five different languages—French, Italian, Spanish, Portuguese, and Roumanian.

A REPRINT is announced, in fourteen volumes, of *Monsieur Nicolas*, the masterpiece of Restif de la Bretonne, who has been described as "the Rousseau of the gutter."

THE *Revue des Deux-Mondes* for March 1 contains an article by M. Taine entitled "Le Programme jacobin;" the first part of M. Lenormant's account of his recent visit to the South of Italy; and a study of George Eliot by M. Emile Montégut, with the subtitle of "L'Âme et le Talent." M. Montégut, we may add, has just published (Paris: Hachette) a volume of *Essais sur la Littérature anglaise*.

THE term "philology" bears a very different meaning in France to that which it bears in England. In noticing the *Transactions* of the American Philological Association, the *Revue critique* says:—

"On remarquera quelle part relativement faible est faite aux études de philologie stricte, c'est à dire de critique verbale et d'interprétation; la part de la grammaire est un peu plus considérable, mais ce qui domine est la linguistique."

Again, in awarding the other day a prize for "philology," the Académie française apportioned it between a bibliography of Voltaire, a selection of Bossuet's sermons, and an edition of three plays of Molière.

THE Chamber of Deputies has a library of its own, containing about 23,000 volumes. It is open daily from 11 to 5, and from 7.30 to 11; and it was used last year by about 10,000 readers.

#### ORIGINAL VERSE.

WHEN SPRING-TIDE COMES.

Your change draws near, O changeless pall of grey!  
Thou dull brown plain, ye silent woods and ere!  
Heaven will be blue and Earth be green and gay,  
And bird and beast be joyous, and life be dear,  
When Spring-tide comes.

Far o'er the fields will sound the new lamb's bleat;  
The lark will mount his topmost stair of song;  
From high elm-boughs the treble and tenor sweet  
Of thrush and blackbird mingle all day long.

The woodbine branch will dart its winged sprays;  
The palm-gold rend its casket: whorl by whorl  
Her fragile ladder will the cleaver raise;  
The arum-scroll will silently unfurl.

And soon from woody coverts, and beds of grass,  
Arrayed in vestments all of delicate hue,  
Meet for the court of the maiden year, will pass  
Troops of white flowers and yellow, pink and blue.

The shy windflower will nestle 'neath the trees;  
Primrose and violet haunt the mossy bank;  
Cowslip and king-cup spread o'er the downs and  
leas,

Robin and lady-smock o'er meadows dank.

The limes will redden and the oaks embrown;  
To chestnut-buds a glistening dew will rise:  
The feathering alders to the lake stoop down;  
The virgin hazels ope their crimson eyes.

And then, watch howso patiently we may,  
A touch eludes our ken. The beechen tops  
To-day are golden, willow-wands are grey;  
To-morrow a green cloud enfolds the copse.

And if perchance an ice-breath from the North,  
Or marsh-air tainted with the Orient's guile,  
Smite leaf and blossom brought untimely forth,  
The Sun will rise and heal them with a smile.



Anon from the South will stream a gentle blast  
 And bid the jewelled cones of the larches flash,  
 From the rough oak woo tender shoots, and last  
 Unclench the rigid fingers of the ash.  
 With field and wood thus bathed in clear green  
 light,  
 And ringing with bird-voices night and day,  
 Dells hyacinth-blue and hedges hawthorn-white,  
 Will God's glad Earth renew herself in May.  
 And ye, O torpid fancy and dull heart!  
 Fettered and chilled in Winter's prison so long,  
 Will not the touch of sunshine make ye start,  
 Put on new plumes and tune a fresher song,  
 When Spring-tide comes?  
 HENRY G. HEWLETT.

## OBITUARY.

ARNOLD TOYNBEE.

(Obit March 9, æt. 30.)

THE sudden and early death of Arnold Toynbee has called forth in the most various quarters expressions of deep and sincere regret. Short as had been his career as a tutor and lecturer at Balliol, he was fast becoming a power in Oxford, and wherever else his addresses on economic and social subjects had made him known. He has left no published work. His MSS. are for the most part mere collections of laboriously gathered and carefully arranged facts. But his spoken words will not soon be forgotten, and the influence of his original mind and noble character will live on in many—and they were men of all classes—who enjoyed the privilege of his friendship. As a political economist, he combined a thorough study of the theory of his subject with gifts of imagination and of sympathy which enabled him to invest its doctrines with a vivid human interest too generally wanting in their exposition. His was the quick eye for striking facts, for pictures of actual life drawn from books or from his own observation, which shed more light on economic laws than whole columns of statistics. Young as he was, there was perhaps no man so well qualified to write the history of the great industrial revolution of a hundred to fifty years ago, and to write it in a way which should make its human aspect live before the eyes of the reader. During the last year of his life, he had laboured assiduously at the history of the land question, especially with reference to the disappearance of the small freeholder. His whole sympathy was with the historical and inductive method of treating his subject. An admirer of Cliffe Leslie, and of the German "Socialists of the Chair," with whose writings, especially those of Brentano, he was well acquainted, he inclined to depart more and more from the rigid doctrines of the old English economists. Yet he appreciated the strength and clearness of their reasoning as fully as their most ardent disciples. Convinced as he was of the power of organised and instructed public spirit to effect great changes for good in the economic relations of men, he yet never shut his eyes to a difficulty or sought to get over an awkward fact by ignoring, much less—after the fashion of some enthusiasts—by denouncing it. Next to the duty of social union—the alliance of good men of all classes for promoting a better distribution of wealth—there was nothing on which he more constantly insisted than the patient, careful study of past experience as the one sure guide in future reform. He had the modern philosophic spirit that shrinks from a breach with the past, the scholarly instinct of reverence for minute and laborious research. There was no man to whom an enquirer on any economic question could more confidently turn for guidance, for he had the authorities of his subject, even the most obscure, at his fingers' ends.

But no one who knew Arnold Toynbee can

think of him only, or even principally, as an economist. Economic science, humbly and patiently as he studied it, was to him but the foundation and the instrument of those plans of social reform for which he lived—in the restless struggle to promote which, by word and deed, he wore himself out and died. In speaking on these subjects he often looked like one inspired. The vast obstacles, material and moral, to any real progress in the condition of the majority of mankind seemed to shrivel before the fire of his enthusiasm. At such times his striking face, usually so pale and worn, would light up with passionate earnestness. In addressing large audiences of working-men, as he did on several occasions at Bradford, at Newcastle, and other Northern towns, his words struck fire. His simple and forcible language, coming from the heart, never failed to reach the hearts of his hearers. Even the lectures which he delivered last January in London on "Progress and Poverty," when extreme physical weakness prevented his doing full justice to his subject or to himself, have made an indelible impression on many who heard them. But the eloquence of his addresses was as nothing to his eloquence, such as some of us remember it, in the unrestrained intercourse of friendship. We could not always share his noble hopefulness, or rise to the height of his indomitable idealism; but we all knew, and know, that the pure and lofty faith, which he was vexed at times to find himself unable to interpret to others, was to him at least no form and no delusion, but the very essence of his being. But the keen fine flame burned too brightly to burn long. If he has been taken away before his inspiring influence could reach wider circles, it is because his sensitive nature suffered too much at the sight and thought of sin and suffering, his active mind wrestled too incessantly with the problems of human misery and wrong. The restless brain and sympathetic heart wore out the delicate frame. That is the simple truth. Had he been content to be merely a student he might have lived to old age. But he had a message to deliver, which would not let him rest. His practical labours among and for the poor and the working classes of Oxford exhausted what little strength study and speculation left him. Deeply as one may deplore the result, one cannot be too grateful for the example of such high devotion. In him a rare spiritual force is lost to Oxford, and to a larger world than Oxford. But his memory remains to rebuke selfishness and silence cynicism, to strengthen faith in individual goodness and in the possibility of general progress, and to hold high the standard of social duty amid the growing perplexities of our modern life.

ALFRED MILNER.

## KARL MARX.

THE position, as organiser of Socialism, occupied by Dr. Karl Marx, whose death occurred in London on March 14, is sufficiently remarkable to call for some notice. He was born in May 1818 at Trier, where his father, who was of Jewish origin, held high municipal office. His formal education was completed at the University of Bonn in the study of law, and in 1843 he passed out with high honours. In the same year he married Jenny von Westphalen, whose recent death had a serious effect on his health. On leaving the university the bent of his character was at once shown; he refused to avail himself of the several official posts open to him, and engaged in journalism. The Socialist movement was then in its infancy; it is even said that the name was invented in this very year by Louis Reybaud. Marx from thenceforth took a leading part in its direction. At Köln he edited the *Rheinische Zeitung*, which met with a very successful reception among the

manufacturing centres of the Lower Rhine. It was of course suppressed. Marx then paid a visit to Paris, and in 1848 settled in London, where, with short intervals abroad, he remained till his death. The revolutionary era of 1848 is the date of the birth of the modern Socialist party; Germany was its birthplace; and to the exertions of three men it owes its present position. These three were Marx, Ferdinand Lassalle, and Engels. As the name implies, the movement aims at an entire reconstruction of society in favour of the claims of labour as against those of the capitalists. The first step was to detach the working classes of Germany from the Liberal or progressist party; and Lassalle's success in this effort brought about the German Working-Men's Union, founded in 1862. Marx meanwhile had applied himself to rousing a similar spirit in other countries, a work for which he was peculiarly fitted by his great linguistic attainments. The result was seen in 1864, when he launched the famous International Working-Men's Society, better known by its short title of "The International." There has been much talk lately about the disappearance of this society, and this may be true of its name; but the organisation which Marx created has not been affected by a mere change in its title. The death of Lassalle, in a duel over a love affair, in 1864, seriously affected Socialism in Germany; and Liebknecht, with a large following, founded a rival society to that of Lassalle, which is known by the name of the Social Democratic Working-Men's Union. Marx then found it necessary to choose between the two organisations; and, with correct judgment, he selected the Social Democrats as being that most likely to prevail. In 1869, at a congress held at Eisenach, it was grafted on to the International. This was probably the greatest success in the life-work of Karl Marx. Two years previously he had given Socialism a text-book; and these two facts taken together constitute his claim on history. His previous writings had nearly all borne the character of fugitive literature; but among the most important we may mention *Die heilige Familie* (Frankfurt, 1845), which he wrote in conjunction with Engels; *Misère de la Philosophie: Réponse à la Philosophie de la Misère de M. Proudhon* (Paris et Bruxelles, 1847); *Zur Kritik der politischen Economic*, (Berlin, 1859); and *Das Kapital* (one volume only, of which the first edition is dated 1867 and the second 1872). This last work, though unfinished, is nothing else than an endeavour to refute the prevailing system of political economy, the attack being, of course, based on a denial of the premises on which our economists found their arguments. Of this powerful work there is a French translation published by Lachatre, said to be now out of print; but no English translation has appeared. For English readers it may be stated that the essence of Marx's arguments, stripped, however, of their profuse and correct historical illustration, may be found in Mr. H. M. Hyndman's recent publication entitled *England for All*. Those of Marx's readers who are acquainted with the life and works of Robert Owen will not fail to notice how great a debt the International Socialist owed to the teaching and influence of the Englishman. Karl Marx was buried by the side of his wife at the Highgate Cemetery on Saturday last; his old friends, Engels and Liebknecht, were both present.

## MAGAZINES AND REVIEWS.

Two good numbers of *Anglia* reach us together—the *Anzeiger*, or notices of books, to complete vol. v., and part i. of vol. vi. Among the former are Prof. Wülcker's observations on Toller's edition of Bosworth's Anglo-Saxon Dictionary, in which the literary executor of Grein adds to the complaints against this work

that much material in it was taken from Grein without acknowledgment or sanction; Robt. Boyle calls attention to Mr. A. H. Bullen's reprints of Old Plays, and F. Kluge to Sievers' excellent and original Anglo-Saxon Grammar. Dr. Koch, in spite of W. Eilers' interesting and careful comparison of the "Parson's Tale" with Frère Lorens' "Somme de Vice et de Vertus," still believes it to be a genuine production of Chaucer. A large space is devoted to the battle over Early-English metre—a subject on which the publication of Prof. Schipper's valuable work has roused strong criticism in Germany. Schipper replies to his critics in an article on the accentuation of Old-English poetry, while Prof. Trautmann, who had already published a work on Old-German verse, gainsays him in an illustrative essay on the theory of verse in Old and Middle English; and Dr. Eikenkel completes his notice of Schipper's book by saying that its chief value will be to stimulate individual enquiry. Surely English scholars, too, might, taking up Dr. Guest's mantle, do something in this matter. Vol. vi. opens with an enquiry into the sources of "Cymbeline" by B. Leonhardt, who, accepting Boccaccio and Holinshed for these, dismisses the possibility of Shakespeare's having used an old French miracle play, a German legend, and other poems embodying the same story. Several contributions are made to Chaucerian literature, the most important being P. Lange's essay, in which he concludes that Chaucer's influence is to be seen in all the poems of Douglas, early and late. Old English (Anglo-Saxon) receives more attention than usual. E. Hausknecht gives corrected readings of Anglo-Saxon glosses in a Brussels MS. of Aldhelm's *De Laudibus Virginitatis*. Mr. Jas. Platt, in the course of grammatical notes on genders, place-names, &c., points out that *sculdru* is a true dual, a thing hitherto not found in Anglo-Saxon; and C. Leicht returns to the question—Did King Alfred invent the alliterative metre of Boethius? O. Weiser, the translator of Tennyson and Shelley, communicates an inedited letter of the latter as to "Queen Mab" which was lately found by Mr. Garnett.

THE March number of the *Theologische Tijdschrift* has for its principal attraction Dr. Kuenen's article on M. Renan's *L'Eclésiaste*. The writer takes occasion to revise his own conclusions, published in the *Onderzoek* in 1865, but finds little, or rather nothing, to alter. He then grants the possibility that the author of *Ecclesiastes* was a contemporary of Alexander Jannæus, but thought that the date of the problem rather pointed to the year 200 B.C. or thereabouts. He rejects the hypothesis adopted by M. Renan from Dr. Graetz, that the epilogue—i.e., the last six verses of the book—was added at a later time as a conclusion to the group of books called K'thubhim or Hagiographa. The whole article is a model of urbanity, and shows that it is possible to be respectful and yet thoroughly critical to a literary sovereign like M. Renan. Prof. Tiele contributes a valuable review of the new edition of Schrader's *Die Keilinschriften und das Alte Testament*. It is worth chronicling that Prof. Tiele does not accept Schrader's well-known Assyriological explanation of Amos v. 26. He cannot believe that a god named Sakkuth was ever worshipped by the Babylonians, and still less by the Israelites. Dr. Kuenen notices the Dutch translation of Delitzsch's studies on the criticism of the Pentateuch (in Luthardt's *Zeitschrift*), and shows the difficulties into which Delitzsch's learning and wish to be fair have brought his orthodoxy and traditionalism. Mensinga on the passage in Josephus respecting Jesus Christ, and Hugenholtz on the relation of Christianity to the traditional story of its origin, do not seem to require more than this brief mention.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- FRIEDLAENDER, J. E. Verzeichniss v. griechischen falschen Münzen, welche aus modernen Stempeln geprägt sind. Berlin: Weber. 2 M.  
LAFONT, A. Le Cousin César. Paris: Plon. 3 fr. 50 c.  
PIOT, G. M. Dufaur: sa Vie et ses Œuvres. Paris: Calmann Lévy. 3 fr. 50 c.  
ROTHSCHILD, Le Baron James de. Les Continuateurs de Loret: Lettres en Vers. T. 2. Juillet 1686—Décembre 1687. Paris: Morgand. 15 fr.  
TEUBER, O. Geschichte d. Prager Theaters. 1. Thl. Prag: Haase. 5 M.  
TOUDOUZE, G. Albert Wolff: Histoire d'un Chroniqueur parisien. Paris: Havard. 3 fr. 50 c.  
VACQUERIE, A. Formosa: Drame en quatre Actes, en Vers. Paris: Calmann Lévy. 4 fr.  
WEISS, G. Sagel critici intorno a Giacomo Leopardi. Milan: Bortolotti. 3 L.

## THEOLOGY.

- GRAETZ, H. Kritischer Commentar zu den Psalmen, nebst Text u. Uebersetzg. 2. Bd. Breslau: Schottlaender. 10 M.

## HISTORY, ETC.

- ADVIELLE, V. Histoire de la Ville de Sceaux. Paris: Picard. 15 fr.  
BEER, A. Die orientalische Politik Oesterreichs seit 1774. Prag: Tempsky. 24 M.  
BUCH, M. Die Wotjaken, e. ethnolog. Studie. Stuttgart: Cotta. 10 M.  
KOLBE, Th. Analecta Lutherana. Briefe u. Actenstücke zur Geschichte Luthers. Zugleich e. Suppl. zu den bisher. Sammlgn. seines Briefwechsels. Gotha: Perthes. 10 M.  
RICHTER, J. Die Chroniken Bertholds u. Bernolds. Ein Beitrag zur Quellenkunde d. 11. Jahrh. Cöln: Du Mont-Schauberg. 75 Pf.  
SAUPPE, H. Commentatio de Atheniensium ratione suffragii in iudiciis ferendi. Göttingen: Dieterich. 80 Pf.  
STURENBURG, H. De Romanorum cladihus Trasumenna et Cannensi. Leipzig: Hinrichs. 1 M. 20 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- DEREPAS, G. Les Théories de l'Inconnaissable et les Degrés de la Connaissance. Paris: Thorin.  
KONOLY, N. v. Praktische Anleitung zur Anstellung astronomischer Beobachtungen m. besond. Rücksicht auf die Astrophysik. Braunschweig: Vieweg. 24 M.  
LORIOL, P. de. Etudes sur la Faune des Couches du Gault de Cosne (Nièvre). Basel: Georg. 12 M.  
MANZONI, A. La Struttura microscopica delle Spugne silicee. Milan: Treves. 5 L.  
NÖRSTER, M. Zur Grundlegung der Theorie der algebraischen Raumcurven. Berlin: Dümmler. 6 M.  
PELZELN, A. v. Bericht üb. die Leistungen in der Naturgeschichte der Vögel während d. J. 1881. Berlin: Nicolai. 3 M.  
PORTIS, A. Les Théories de la Molasse vaudoise conservées dans le Musée géologique de Lausanne. Basel: Georg. 20 M.  
UPHUES, K. Grundrissen der Logik. Nach R. Shute's Discourse on Truth bearb. Breslau: Koebner. 7 M. 20 Pf.

## PHILOLOGY.

- GUSTAFSSON, F. V. De Apollinari Sidonio emendando. Berlin: Mayer & Müller. 2 M. 50 Pf.  
PETERI HISPANI de lingua arabica libri duo P. de Lagarde studio et sumptibus repetiti. Göttingen: Dieterich. 20 M.  
WUSTENFELD, F. Der Tod d. Husein ben 'Alī u. die Rache. Ein histor. Roman aus dem Arab. übers. Göttingen: Dieterich. 9 M.

## CORRESPONDENCE.

## ROMANO-CELTIC NAMES.

Alyth, N.B.

I must acknowledge with thanks the kind notice of my small communication with reference to Jews taken by your correspondents; I have noted the facts which they supply. There is a much larger field of investigation to which I would gladly invite attention—namely, the analysis of Romano-Celtic names, in which much remains to be done. If the right track were once established, I believe that local knowledge would often lend valuable help.

In Gaul and Britain the classical writers give us lists of names all tribal in form—Parisii, Atrebatæ, Cantii, Caledonii, and so on. Now, some races call their lands by the people; but others call the people after their lands: it seems an inborn characteristic, of which no explanation need be sought. Like the Romans, the Teutonic races affect tribal names; what we call Prussia is Preussen, "Prussians"; Saxony is Sachsen, "Saxons." So our forefathers called their kingdoms and districts "East Saxons," "North

Folk." Now, if we turn to Celtic lands we find the districts all mapped out with territorial names of unknown antiquity; of tribal names we find little or no trace. Thus we have Mar, Lennox, Lothian; Powys, Gower; Beauce, Vexin; Meath, Connaught, &c. Apparently the only tribal names that strike the eye in France are Bretagne, Normandie, and Gascogne, where there was a substantial difference of race. At the present day we in England name a farm after the occupant—Smith's Farm, College Farm; in Scotland the man is called after his farm—"The Mains," "The Corb." Therefore, when we look for the Celtic base of any given Latin name, we must *prima facie* look for a territorial name, a name applicable to locality and not to persons. Of course it is possible that a name which at one stage of its career appears simply territorial may at an earlier stage have been tribal; but I would ask Do those Scotch and Welsh and Irish names which are perfectly indigenous exhibit meanings applicable to persons or to localities? If the latter, then a strong presumption is raised that the names found by the Romans were territorial also. The Roman tribe-names, where they can be identified, appear to resolve themselves generally, if not always, into territorial names. Cantii, like Cantwaras, is simply men of Kent; Duro-triges must be connected with Dorn-aetas, where the first syllable was clearly territorial. Prof. Rhys equates Duro-triges with "the Irish people of Dorthaighi who have left their name to Dartry, in the county of Leitrim" (*Celtic Britain*, p. 294); but need Dorthaighi mean anything more than the dwellers in a certain district? Damnonii or Dumnonii is clearly the men of Dyfniet, Devon. The name is also given in connexion with a tribe in the North, and so we have a Devon Valley in Fife. Demetæ in South Wales is Dyfed or Dyfed (*Celtic Britain*, p. 288). Prof. Rhys connects Ordovices with a Cantref Orddwyce between the Dovey and Gwynedd; he renders this "Hundred of the Ordovi," but would not a territorial meaning be more natural? The district covered by Norfolk and Suffolk was called by the Romans Icenii—the name still lives in the Iknild Way; and it must surely be connected with the numerous "Icks" scattered over the Eastern counties—Ickham, Ilkethall, Ixworth, &c. I admit that these names exhibit a tribal appearance; but it was the tendency of the Anglo-Saxons to give local names a tribal form, and a solitary coin survives to give the name of the little State, and it was "Ecen." I submit that this is territorial. The geography of Ptolemy gives us a tribe of Parisii settled on an estuary with a chief town Petuaria. They have usually been placed to the north of the Humber. The name, of course, invites speculation as to the possible connexion with the better-known Parisii on the banks of the Seine. Now the name "Paris" was still a living territorial name in England in the thirteenth century, the township or district being situate in Lincolnshire, apparently near Horncastle (see Madden's Preface to M. Paris' *Historia Anglorum*, III. viii.). Thus Paris in its original form may have been the name of the Fen district. In connexion both with the English and the French Paris the chroniclers have a curious form of the word, "Parisius" (indeed.). Does this throw any light on the Celtic base of the name? If it should turn out to mean say a basin or flat, we should be relieved of the trouble of seeking for any special tribal affinity between the two Parisii. Lutetia Parisiorum, I contend, ought to be rendered in modern French "Lutece en Paris," not "Lutece des Parisiens," a form which has no analogy on Gaulish soil. North of the Humber we have Brigantes, which is merely Latin for Brien-



nyoh or Brenniech, the later Bernicia. Prof. Rhys connects Selgovae with the Sol-way; perhaps the name might be connected with Sel-kirk. The dwellers on the Nidd were Novantae; so Caledonii simply means men of the forest, Calyddan meaning Forest District (Robertson's *Scotland under Early Kings*, i., p. 33). Scotland was never deficient in forest land, so that the term might be applied very generally. The classical writers appear, no doubt, to apply the term to districts north of the Forth; and, if we stand by their evidence, we must apply the term to Menteith, Strathern, and Strathmore. But I must point out that in mediæval history, in and out of Scotland, there was one forest known distinctively as the Forest of Scotland, and that was the great forest of Ettrick, Selkirk, and Teviotdale. Thus Sir William Stewart, who was taken prisoner at Homildon, is called indifferently Sir William Stewart of the Forest, "de Foresta" (*Scotichron.*, ii., p. 434, ed. Goodall; see also Froissart, i., p. 146; Buchan. *Scalachronica*, p. 299). I believe that this is the forest to which the tautologous phrase in Nennius, "Coed Celyddon," has reference. To finish this lengthy communication. Verturiones has been identified with Fortrenn, the Pictish kingdom embracing Menteith and Strathern; as "Bodotria" stands to "Forth" so will "Boresti" stand to "Fotherve," the district of Kinross, which with Fife made another Pictish kingdom. Dicalidonaë might, perhaps, have been formed from Duncalden or Dunkeld, the capital of the kingdom of Atholl and Gowrie; while I feel inclined to connect Mæsatæ with Magheirginn or the Mearns, a kingdom which included Forfarshire and Kincardineshire. The Vacomagi of Ptolemy seem to have occupied the district of Badenoch. Can anyone explain Silures, Catuvelanni, or Trinobantes?  
J. H. RAMSAY.

#### A HANDEL BICENTENARY.

Baling: March 17, 1883.

The founder of modern music was born at Halle, in the duchy of Magdeburg, on February 24, 1684. On the hundredth anniversary of his birth a commemoration was celebrated in Westminster Abbey, the place of his burial, when a company of 525 vocal and instrumental performers was collected, by whom some of his choicest works were given to large and distinguished audiences. The gross receipts were £12,736; and, after the expenses were paid, the balance was divided between the Society for the Relief of Decayed Musicians and the Westminster Hospital. As the second century will expire next year, it seems appropriate that the general interest felt in music nowadays should find expression in a similar festival. Every lover of true music must share the admiration felt for Handel by Haydn and other subsequent masters, especially by Beethoven, who used these enthusiastic words:—

"Handel is the unequalled master of all masters. Go! turn to him, and learn, with such scanty means as he possessed, how to produce his great effects."

The resources of modern art could present the works of Handel on a worthy scale; and the money realised would form an enduring monument of the benevolence of a composer who, during his lifetime, contributed, by the performance of one oratorio, more than ten thousand pounds to a single charity. H. G. KEENE.

#### THE FORGETFULNESS OF THE HARE.

London: March 19, 1883.

The Hottentot legend of the forgetfulness of the hare when offering to carry a message about a future life—which is referred to in

last week's ACADEMY as quoted from Bleek by Prof. Max Müller in his *Selected Essays*—has a counterpart in the Zulu creed; only, instead of the hare, we have the chameleon (*unwabo*), and the "insect" is replaced by the stone-lizard (*entulo*). Moreover, in the fuller Zulu myth there are two different messages—one in favour of, the other against, a future life. It is in consequence, not of downright forgetfulness, but of the chameleon's loitering on the way, that the first message is delayed. Through the greater alacrity of the lizard—the Zulu story says—Death came to all men. The contradictory and puzzling messages were both sent, curiously enough, by the *Umvenganki*, the First Being. The story is given in this shape by the late Mr. David Leslie in his book, *Among the Zulus and Amatongas* (edited by the Hon. W. H. Drummond). Mr. Leslie had seen much of King Panda and Ketchwayo, and I have had various communications from him by word of mouth about the mythology of the "heavenly," or Zulu, race. KARL BLIND.

#### APPOINTMENTS FOR NEXT WEEK.

FRIDAY, March 30, 8 p.m. Browning: "Browning's Poems on God and Immortality as bearing upon Life here," by Mr. W. F. Revell.  
8 p.m. Chemical: Anniversary.

#### SCIENCE.

*The Annals of Tacitus.* Edited, with Notes, by G. O. Holbrooke. (Macmillan.)

THE melancholy memories of Anthon's *Horace* made us somewhat unjustly nervous when we took in hand the edition of the *Annals* by Prof. Holbrooke, of Trinity College, Hartford. But we were soon reassured. Prof. Holbrooke has done his own work, and done it well for the end we understand him to have in view—a school and college edition. He follows Halm's text, but uses his own judgment in making some changes, chiefly conservative, as in going back from Halm's *invisit*, xi. 10, to the older *invasit*. The volume contains some good maps and tables; and the notes are plain and useful. They are dogmatic; there is little discussion or weighing of alternatives; but they seem just what young students want. From this point of view the editor might have found a motto in the judgment of Tacitus on Poppæus Sabinus—*Par negotiis neque supra*.

Now, an ideal edition of Tacitus would require notes of four kinds. In the first place, the reader of the *Annals* needs to be warned about the portraits of the Caesars. He will have to read a careful, though sometimes almost ludicrous, misrepresentation of those unlucky princes. Did Tacitus deliberately sit down to write it? Probably not. Did he find it already made in his authorities? Perhaps. Did he find a number of perversely chosen or malignantly invented stories in his authorities, to which, by a kind of colligation of facts, he supplied a hero in his Tiberius or Claudius? Most likely. He thought out what manner of man it must be of whom these things were told, then drew him, and his genius has got the impressive fiction accepted. Yet none of these theories will quite account for everything that he says, or for everything that he tells, of the emperors. But, whatever the truth may be, no one should be allowed to read the *Annals* without a general warning or a running comment upon improbabilities. This, however, was no

part of the present editor's plan. (For not discussing the interesting suggestion of M. Ménière, that Messalina suffered from nymphomania, he may perhaps be excused.)

Then, again, one may wish to study Tacitus' language; and a prominent feature in that language is its debt to the Augustan poets. The obligation extends from single words (as the *crimina* of i. 55 may be due to the *crimen* of Virg. *Aen.* xii. 600, or the *secundo rumore* of iii. 29 to the *rumore secundo* of *Aen.* viii. 90) up to whole phrases and turns of expression (as the *cruda deo viridisque senectus* of *Aen.* vi. 304 is undoubtedly the origin of *cruda ac viridis senectus* in Agric. 29). But the subject has not, so far as we know, been thoroughly worked out anywhere, although some good notes on it were printed by Mr. Brady in the first number of *Hermathena*. Prof. Holbrooke notices one or two phrases of the kind in the *Annals*, as the *didita per provincias fama* of xi. 1, comparing *Aen.* viii. 132.

In the third place, Tacitus' meaning often needs to be cleared up by a neat translation or by an explanation of the construction. Of this part of his task the editor has acquitted himself excellently. He does not, like Mr. Frost, introduce long grammatical discussions into his notes, where they interrupt and confuse the reader; but he relegates the bulk of such material to an Introduction on Tacitus' style. In translation he has certainly a very pretty knack. *Non addita ambage* in vi. 46 is well rendered "in a parable that was clear enough;" so xi. 3, *securitatis novissimæ*, "such coolness to the last;" but on xi. 4, *eleganti temperamento*, we should prefer Mr. Frost's "well-turned compromise" to Prof. Holbrooke's "carefully balancing his reply." In i. 81 we cannot bring ourselves to believe that *qui forent* = *futuri essent*, "what kind of officers they would be;" the context, if nothing else, seems to fix the sense to "who they were." In iv. 74 we read that it was hard to get an interview with Seianus, and it had to be sought *per ambitum et societate consiliorum*. This Prof. Holbrooke explains "by feeling (his servants) or combining with one another." This last touch is to be found in *Gil Blas*, but not in Tacitus, who seems to have meant that you could only see the great man if you were in his guilty secrets. In xvi. 21 Thrasea is blamed *quod parum expectabilem operam præbuerat*. Here, again, the context seems to fix the meaning; Thrasea had taken no part in the *Neronia*, though he had joined in the games at Patavium; but Prof. Holbrooke makes it mean "He had not applauded, as he was expected to do, when Nero sang." The parallel passage in Dion would lend itself to either version.

But the meaning must often be made plain, too, by some account of institutions or other antiquities. Here the volume before us is far more helpful than any other English edition. There is no small pleasure in tracing out the methodical workings of a well-organised and well-conducted system of government through the slovenly phrases and half-finished narratives of Tacitus; and this pleasure the editor puts within easy reach. We notice with satisfaction that on ii. 43 he has kept clear of the misstatement, which

has descended from Orelli to Mr. Frost, of including Egypt among the provinces *quae mari dividuntur*—a mistake which poor Germanicus himself had pointed out to him. But we are not sure whether he has thought of using the light which Dr. Mommsen's *Staatsrecht* throws in many places upon the *Annals*. For instance, on i. 74 we understand him to mean that the charge against Granius Marcellus *de pecuniis repetundis* was sent before the *recipitatores* to be "decided;" but Mommsen (ii. 108) explains that the Senate found him guilty on the charge, and the *recipitatores* were to fix the sum to be refunded. We have not been able to find whom the editor follows in his account of the order of places at the banquet of Germanicus (iii. 14), but it is different from that given by Orelli and accepted by Marquardt (*Privatleben*, p. 296). On xi. 13, *cogitare plebem, quae toga enitesceret*, both the translation and the explanation seem at fault when he writes, "Let the emperor consider the poorer classes, who could only rise to distinction at the bar." Surely *enitesceret* is not potential, but owes its mood to the *oratio obliqua*; and the explanation would be the better for a further link saying (with Friedländer, *Darstellungen*, i. 226) that the lower orders did gain distinction in the law-courts, and that the *toga* was the pleader's dress. In xi. 37 Tacitus has given us no note of time, and one feels, as so often in reading him, a difficulty in making out exactly what happened, and how; but Prof. Holbrooke can hardly be right in translating *tempestivis epulis* "lasting until late at night." Should not one rather interpret by the light of Catullus, xlvii. 5, *Vos convivis lauta sumtuose De die facitis*? FRANKLIN T. RICHARDS.

#### MALAGASY LITERATURE, PHILOLOGY, AND SCIENTIFIC RESEARCH.

THE sixth number of the *Antananarivo Annual and Madagascar Magazine* worthily keeps up the character of this publication. It was commenced seven years ago, and was designed to be "A Record of Information on the Topography and Natural Productions of Madagascar, and the Customs, Traditions, Language, and Religious Beliefs of its People." Although printed by Malagasy lads, its typography and general get-up would be not unworthy of an English magazine. It consists of 120 pages, the greater portion composed of original articles, with occasional reprints from English scientific periodicals of papers referring to Madagascar. It is not prominently religious in character. Although issued from the press of the London Missionary Society, missionaries of all the Protestant societies at work in Madagascar are contributors to its pages, as well as gentlemen living in England and elsewhere.

In the present number are articles on "The Natural History of Madagascar" (especially its botany), by Mr. J. G. Baker, of Kew; "The Origin of the Malagasy," by Mr. C. Staniland Wake; "Resemblances between Malagasy Words and Customs and those of Western Polynesia," by the Rev. R. S. Codrington, of the Melanesian Episcopal Mission; "Natural History Notes," and short botanical papers, by the editor, the Rev. E. Baron; "Notes on the Aye-aye" and "On Four Species of Lemur," by Mr. G. A. Shaw; "Customs connected with Death and Burial among the Sihanaka," by the Rev. J. Pearse; "The Use of the Hyphen in Malagasy," and "Classi-

cation of Malagasy Consonants, and Some of the Changes," by Rev. S. E. Jorgensen; "The Malagasy Passives," by the Rev. L. Dahle; and "The Sakalava," by the Rev. A. Walen.

A good deal has been done of late years in the investigation of the language of Madagascar, especially in collecting what may be termed the unwritten literature of the people—the large stores of proverbs, traditions, legends, songs, and folk-lore of the different Malagasy tribes which were preserved, until very recently, solely by oral transmission. About ten years ago the Rev. W. E. Cousins and Mr. J. Parrett published a collection of about 1,500 native proverbs. Since that date considerable additions have been made: and for some time past the Rev. J. A. Houlder has been classifying these proverbs, giving translations into English, and adding a number of explanatory notes. It is to be hoped that this work, which gives a more vivid idea of the wit and wisdom of the Hova Malagasy than anything yet known to Europeans, will soon be published. Six years ago, the Rev. Louis Dahle, of the Norwegian Lutheran Mission, published at Antananarivo a volume of 460 pages, entitled *Specimens of Malagasy Folk-Lore*. Being in the native language, however, this has hitherto been a sealed book to most Europeans; but an English translation of the most important of these specimens, by the Rev. James Sibree, jun., is now in course of publication in the monthly numbers of the *Folk-Lore Journal*, under the title of "The Oratory, Songs, Legends, and Folk-tales of the Malagasy." During the last ten years, numerous journeys in distant parts of Madagascar have been made by the missionaries of the different societies at work in the island, especially by those of the London Missionary Society; and in these journeys many vocabularies have been obtained, and much information collected with regard to the dialects of the various tribes. New mission stations have also been formed among the Sakalava, Sihanaka, and Betsimihiraka peoples. Our knowledge of the language is now so much more complete that a new Malagasy-English Dictionary is in course of preparation at Antananarivo, under the editorship of the Rev. J. Richardson. Little has been done in this direction since the publication, forty-six years ago, of the Dictionary of the Revs. D. Johns and J. J. Freeman, which has long been the standard dictionary of the Malagasy tongue. A new Malagasy Grammar, by Dr. G. W. Parker, late physician to the Queen of Madagascar, was issued only last week in Messrs. Trübner's series of "Simplified Grammars."

The following papers on scientific and other subjects connected with Madagascar have recently been read before various learned societies in London:—"On the Laws of Madagascar," by Dr. G. W. Parker; "Geographical Excursions in South-Central Madagascar," by the Rev. W. D. Cowan; "Malagasy Place-Names," by the Rev. James Sibree, jun.; "The Language and People of Madagascar," by Dr. G. W. Parker; "Social Conditions and Prospects in Madagascar," by the Rev. J. Peill; and "The Flora of Madagascar" (three papers), by Mr. J. G. Baker. The last-named papers describe large additions which have been made to our knowledge of Madagascar botany through the collections of plants formed by the Rev. E. Baron and Dr. G. W. Parker. They include 400 new plants and many new genera. One of Mr. Baron's latest discoveries is a new genus nearly allied to *Cinchona*. A paper will be probably read at an early meeting of the Royal Geographical Society by the Rev. W. C. Pickersgill on "The North-West Coast of Madagascar." Mr. Pickersgill has revised the whole nomenclature of that side of the island; and, from his knowledge of the Sakalava dialect, he has obtained the proper

names of the geographical features, which were previously grossly corrupt through the ignorance of the Hova conquerors and European surveyors of the language of the coast tribes.

#### SCIENCE NOTES.

A COURSE of twenty lectures on Quantitative Analysis will be delivered at University College, London, by Dr. Richard T. Plimpton, on Mondays and Fridays, at 3 o'clock, beginning on April 13. The course is intended to furnish a description and critical examination of the best known methods of the quantitative determination of the chief acids and bases. Attention will also be directed to the best analytical methods which are of too recent introduction to have found a place in the ordinary text-books.

A VALUABLE contribution to the geology of Spain has been recently published under the title of *Recherches sur les Terrains anciens des Asturies et de la Galice*. The author, Dr. Charles Barrois, of Lille, commenced the study of the palaeozoic rocks of the Cantabrian Mountains in 1877, and has from time to time contributed papers on the subject to the *Société géologique du Nord*. The work is divided into three parts, dealing with the lithology, the palaeontology, and the stratigraphy of the area. It is accompanied by an atlas of geological sections, figures of fossils, and microscopic sections of rocks. Dr. Barrois is one of the few geologists who feel equally at home with rocks, fossils, and field-work, and who are thus competent to write on all branches of their science.

#### PHILOLOGY NOTES.

THE Syndics of the Cambridge Press have undertaken an edition of the Septuagint and Apocrypha with an ample apparatus criticus, intended to provide materials for the critical determination of the text. It is proposed to give the variations of all the Greek uncial MSS., of select Greek cursive MSS., of the more important versions, and of the quotations made by Philo and the earlier and more important ecclesiastical writers. Dr. Scrivener has been obliged to resign the editorship, which had been entrusted to him when the plan was originally formed several years ago; and his place will be taken by Dr. Swete, the editor of the Commentary on St. Paul's Minor Epistles by Theodore of Mopsuestia. As a preliminary step, the Syndics hope to publish a portable text of the Septuagint and Apocrypha taken from the Vatican MS. where this MS. is not defective, with the variations of two or three other early uncial MSS.

THE Syndics will also publish immediately *The Mishnah on which the Palestinian Talmud rests*, supposed for five hundred years to have been lost, edited, page for page and line for line, from the unique MS. preserved in the university library, by the Rev. W. H. Lowe, Hebrew Lecturer of Christ's College.

M. C. DE HARLEZ is an indefatigable champion of what he considers the true system of interpretation of the Sacred Books of Zoroaster. After his long controversy with M. J. Darmesteter in the *Journal asiatique*, he has just published, in excellent English, a reply to a lecture delivered at the session of the American Oriental Society by an American Zendist, Mr. Luquiens, and an equally vigorous answer, in very fair German, to Prof. Geldner's strictures. The question itself—how far in the interpretation of the Avesta we should be guided by tradition—is one that can be argued *ad infinitum*. On one point, however, M. de Harlez must be congratulated. He has shown that it is quite possible in a literary controversy to preserve the bearing of a gentleman.



## MEETINGS OF SOCIETIES.

## FOLK-LORE SOCIETY.—(Wednesday, March 14.)

EARL BEAUCHAMP, President, in the Chair.—Mr. Andrew Lang read a paper on "The Mythology of the Aryans of India." He first pointed out the sources of evidence for Aryan mythology in the Vedas and the Brahmana. Describing these early Hindu books, Mr. Lang pointed out how necessary it was that some standard of evidence should be arrived at to distinguish in the Vedas which hymns are modern and which are old. He then proceeded to discuss the myths about the origin of the world and of man, and showed how inconsistent and fanciful sagas were in their theories on this subject. Mr. Lang then dealt with the subject of Aryan myths derived from the sage, and gave evidence that one hymn in the Vedas proved the existence of human sacrifices among the Aryans of India, that the gods of the Vedic hymns have power over earth and heaven as well as over the moral world, that the Vedic mythology touches savage mythology in the scurrilous stories told of the gods, wherein every sort of folly is attributed to Aryan deities. The Vedas do not contain the oldest ideas—they contain ideas very old and very new, very mythological and very philosophical; and in the course of his paper Mr. Lang set forth many examples where savage myths touched upon Hindu myths.—In the discussion which followed, the President, Mr. Gomme, Mr. Nutt, and Mr. Blind took part.

## SOCIETY OF ANTIQUARIES.—(Thursday, March 15.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Nesbitt presented to the society a cast of an ivory diptych of the Consul Probus, A.D. 406, in the possession of the cathedral of Aosta.—Mr. Freshfield exhibited a brass processional cross of Spanish workmanship.—Mr. T. J. Willson, Mr. Everard Green, and the Rev. Jas. Beck exhibited several specimens of ancient embroidery, some being from the chapel of Kinderby, in Lincolnshire. Among these were a frontal and chasuble, made out of a cope of red silk, embroidered with the tree of Jesse, the date being about 1300 A.D.; two purple velvet chasubles bearing—one, St. Margaret, and the other a crucifixion, with angels, on the orphrey; a Spanish chasuble with the Virgin, St. Peter, and a man in armour with a white cross on his armour and shield; a work-box of English seventeenth-century work, with Hagar and Ishmael, Rebekah at the well, and other Scriptural subjects.

## PHILOLOGICAL SOCIETY.—(Friday, March 16.)

A. J. ELLIS, Esq., V.-P., in the Chair.—The papers read were—(1) A postscript by Prince L.-L. Bonaparte to his paper on "Neuter Neo-Latin Substantives," in reference to M. Paul Meyer's remarks upon it in *Romania*, vol. xi., p. 63. He showed that the cases which M. Meyer presumed he had overlooked in denying the existence of neuter plurals in a in (among other languages) French and Provençal did not come within the scope of his paper. In French, modern *mille* and ancient *charre, paire*, although derived from Latin *millia, carra, paria*, are not neuter substantives ending in *a*. In Provençal, the forms *vestimenta, ossa, brassa*, are all probably collective singular nouns, which may agree with a verb in the singular, as is certainly the case for *ossa*.—(2) "On Spoken Portuguese," by Mr. Henry Sweet. The following are the vowels according to the Lisbon pronunciation:—

1. a	amámos (we loved)	ã-mamuf.
2. i	desejoso (desirous)	di-zi' zo-za.
3. e	See 19.	
4. en	See 20.	
5. â	amamos (we love)	ã-mãmuf.
6. ân	irmã (sister)	ir-mãn.
7. i	si (himself)	si.
8. in	sim (yes)	sin.
9. e	vê (see)	ve.
10. en	vento (wind)	ventu.
11. so	pé (foot)	pæ.
12. u	chuva (rain)	juvã.
13. un	um (one)	un.
14. o	boa (good fem.)	boã.
15. on	bom (good masc.)	bon.
16. o	pó (dust)	po.

and diphthongs:—

17. ai	mais (more)	maif.
18. au	mau (bad)	mau.
19. êi	tenho (I have)	têiñu.
20. êin	tem (has)	têiñu.
21. âi	maior (greater)	mãior.
22. âin	mãe (mother)	mãin.
23. âu	ao (to the)	ãu.
24. ânun	irmão (brother)	ir-mãnun.
25. iu	viu (he saw)	viu.
26. ei	reis (kings)	reif.
27. eu	eu (I)	eu.
28. êi	rêis (reals)	rêif.
29. êu	cêo (sky)	sêu.
30. ui	fui (I was)	fui.
31. uin	muito (much)	muñitu.
32. oi	boi (ox)	boi.
33. onin	põe (puts)	poñin.
34. oi	jóia (jewel)	jóia.

The following consonants require special notice:—

35. r, rr	caro (dear); carro (cart)	karu; karru.
36. lx	alto (high)	alrtu.
37. l	filho (son)	filu.
38. f }	justo (just)	3u/tu.
39. 3 }		
40. ñ	banho (bath)	bañu.

## ROYAL ASIATIC SOCIETY.—(Monday, March 19.)

SIR BARTLE FRERE, President, in the Chair.—M. Bertin read a paper entitled "Suggestions on the Voice-formations of Semitic Languages," in which he endeavoured to prove, by a general survey of the affixes used in the various Semitic dialects to form the different voices (Aphal, Niphal, &c.), that these affixes are remnants of primitive auxiliary verbs. A point on which he specially insisted was that a great many, or even most, of the tri-literal Semitic "roots" are not primitive, but compounds of two or more elements, which is the reason why some voices are found to be made by what appear at first sight to be infixes, whereas, really, the infixed letters are prefixed to the second element of the word. By means of these two hypotheses, the writer attempted to explain the origin of the voice-formatives and the composite character of the verbal stems, and all the forms and meanings of the verb in Assyrian, Hebrew, Aramaean, Arabic, and other Semitic dialects. He explained, also, the reduplication, which has been limited to the doubling of one letter only (paal), at the same time attributing the origin of the passives by vocalisation to a primitive law of vocal harmony.

## FINE ART.

MR. BIRKET FOSTER'S DRAWINGS OF THE CATHEDRAL CITIES OF ENGLAND AND WALES will be ON VIEW, during MARCH and APRIL, at Messrs. DOWDESWELL'S, 133, NEW BOND STREET.

PICTURESQUE NATURE BY LAND AND SEA.—A Series of OUTDOOR SKETCHES and DRAWINGS by Mr. JOHN HOGGARD will also be ON VIEW, during MARCH and APRIL, at Messrs. DOWDESWELL'S, 133, NEW BOND STREET.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

## ART BOOKS.

**Samos and Samian Coins.** By Percy Gardner. (Macmillan.) In this essay on the coinage of Samos, based upon specimens preserved in many important European cabinets, Prof. Percy Gardner has made to Greek numismatic literature a contribution of very great value. The arrangement of the Samian series is well known to present peculiar difficulties; and its satisfactory determination can only be brought about by a laborious investigation and, still more, by the exercise of tact and sound judgment—two qualities which seem to us to mark, in an unusual degree, every page of this little book. Prof. Gardner divides his subject into nine periods, which embrace the numismatic history of Samos from about B.C. 600 down to the time of Gallienus (A.D. 268). The types of the autonomous issues vary but little, consisting principally of a lion's scalp and the forepart of a bull. From the fact that both lion and bull are very common Asiatic coin-types, the

attribution of the earlier Samian pieces is somewhat doubtful. Prof. Gardner has, however, done good service in drawing a sharper line than hitherto between the certainties and the uncertainties; and one large class of coins generally given to Samos he very rightly rejects, and assigns to the island of Lesbos. The coinage of the Samian colonies and the question of Samian weight-standards are brought under consideration in the earlier part of the essay. We are glad to find that considerable space is devoted to the coins current in Samos under the Roman empire. The "Greek Imperial" series too frequently receives but scant attention from collectors and numismatists; yet, if its copper pieces have little outward comeliness, their types are nearly always of the greatest archaeological importance and interest. It is perhaps worth while to point out, in passing, a trifling misprint on p. 69 (No. 7) which makes the head of Hera turn to the right instead of to the left; and, on p. 84 (No. 25), pl. vi. 13 is printed for pl. vi. 11. The reference in note 76 should obviously be to the *Archäologische Zeitung*. In conclusion, it may be mentioned that Prof. Gardner has interwoven with the numismatic part of his work such details of the history and of the religious antiquities of Samos as elucidate, or are themselves elucidated by, the evidence of the coins. A knowledge of Greek religion and mythology is, indeed, as the writer well points out, a most necessary preliminary to the study of Greek coins, which, on the whole, "contain more of religious antiquities than even of art or of history." Six plates of coins photographed by the autotype process form a pleasing and useful accompaniment to this excellent monograph.

**Hall-Marks on Gold and Silver Plate.** By William Chaffers. Sixth Edition. (Bickers.) This new and much enlarged edition of Mr. Chaffers' work on hall-marks will be welcomed not only by the collector of old plate, but also by practical silversmiths. A great deal that is quite new is contained in this volume, which not only has complete lists and wood-cuts of hall-marks, including many provincial ones never hitherto appropriated, but also an exhaustive list of all statutes and ordinances relating to the manufacture of the precious metals. The second part, not included in former editions, gives an interesting account of the history of gold and silver work in France, the plate of which country is always rather puzzling to the collector, for though the practice of stamping a place-mark was made compulsory by an edict in 1275, yet the distinctive "year marks" are neither so early nor so easily understood as those on English plate. The book is a model of patient research and systematic tabulation, for which all who are interested in this subject cannot fail to be grateful to Mr. Chaffers.

We have received the first number of a German technical dictionary of art industries, edited by Bruno Bucher and published by Faeszy, of Vienna. It is to be completed within the year, in four or five parts. The first number arrives at E. It appears to be a useful work, with much condensed information.

## THE ALDINE "THEOCRITUS" AT THE SUNDERLAND SALE.

MR. QUARITCH has made an interesting discovery in one of the Sunderland books. The Aldine *Theocritus*, which he bought at the sale, was described as having "a cleverly drawn pastoral landscape in colours" on the first page. The book was formerly Pirckheimer's; and the "cleverly drawn" illustration is a picture done by Albert Dürer, "in honorem amici sui optimi Bilibaldi" as he states on a separate leaf of

paper fastened in the book by the binder, but probably inserted originally loose when Dürer returned the volume to his friend. This was in 1524. The picture is painted on the bottom margin of the first page of the book, and partly occupies the side-margins as well. It represents a landscape of wooded lawns and low hills, with a stream winding through the centre. In the foreground there are two large figures of shepherds engaged in a musical contest, with lambs and frisking kids between them. One is seated at the foot of a tree, which rises high in the left margin, and is holding a violin and bow. The other is standing against a similar tree at the opposite side, blowing into a pandean-pipe. He is beardless, wears a sword, and has a long clubbed staff resting against his arm; a dog, lolling out his tongue, turns his head with a wistful gaze upon him, and seems to listen painfully to the music. The seated man is bearded, and may be intended for a portrait, perhaps of Dürer himself. On the trees are hung the well-known escutcheons of Pirckheimer and his wife. The full inscription written on the inserted leaf is as follows:—"Albertus Durerus Noricus fecit in honorem Bilibaldi Pirckheimerii amici sui optimi 1524." Dr. von Eyb tells us that Matthæus van Overbeck, of Leyden, bought, in 1634, for 300 Thaler, fourteen books thus illustrated by Dürer, out of the still existing Pirckheimer collection. The *Theocritus* was probably one of those fourteen, and thus missed being incorporated in Lord Arundel's library. Mr. Quaritch was much surprised, when the book came under the hammer, to find that no one else had recognised its great value, or taken the trouble to decipher Dürer's inscription. He got it for £15.

#### EARLY ARAB MONUMENTS AT CAIRO.

Cairo: March 13, 1883.

READERS of the ACADEMY are already aware of the existence of a commission here for the preservation of monuments of Arab art in Egypt, and that a sub-commission is appointed to visit the various monuments, to report on their state, and to propose measures for their preservation or repair wherever such may be necessary. Yesterday the sub-commission went, by special request, to visit certain buildings hitherto unknown to European students of Arab art.

We had been informed by Franz Bey that when, a short time ago, he, in his capacity of architect to the Ministry of Wakfs, visited the mosque and mausoleum of es-sitt-Nefiseh to give orders about some trifling repairs, he discovered a window with a grating and a carved wooden shutter, which, he was informed, communicated with the mausoleum of the Abbasside Khalifs. On expressing his wish to see the inside of the building, he was conducted to it through a passage and a court outside the mosque. This mausoleum we went yesterday to visit, doubtful of what we should find there; for, although this quarter is called tumn-al-Khalifah, the existence of the tombs of the Khalifs has been generally disputed. But we were fully repaid for our visit. We were conducted into a spacious building in a good state of preservation, containing, in the centre, an unusually large cenotaph, on the edge of which is a wooden railing, exquisitely carved in arabesque patterns, with inscriptions also in Kufic and Naskhy characters. Below the wooden railing are marble slabs engraved with inscriptions in Arabic recording the titles and dates of the deaths of those members of the Abbasside family who were buried in this vault. Several smaller cenotaphs, also within the same building, with equally beautiful carved wooden railings, cover the vaults of certain members of the Mamluke dynasty, a son of Al Malik adh Dahir Beybars, and others. We had not time

to take measurements, nor to copy the inscriptions; but I was so much impressed by the interest of these tombs, and by their good state of preservation, that I determined to report to you the discovery, reserving for a future letter a more detailed account of the building and of its contents.

We then visited the mosque and mausoleum of es-sitt-Nefiseh, grand-daughter of the Prophet Mohammed. It contains many objects of interest and value; the doorway to the tomb is supported by a pair of magnificent porphyry columns; the walls are decorated with encaustic tiles, marble mosaics, and a variety of inscriptions.

Then we went southward through the desert cemetery to the mosque and mausoleum of the Imam ash Shâfa'y, one of the four doctors of Islâm, a building very rarely visited by any non-Muslims. The mosque is a spacious but plain building, one part only of one of the walls being decorated with encaustic tiles. But the mausoleum, the large door of which is covered with silver ornamental bosses, is the most beautiful specimen of Arab art that I have ever seen, in Egypt or elsewhere. It was built by Al Malik al Kamil Ayûb in the beginning of the thirteenth century of our era. The dome is of very large dimensions, covered outside with sheet lead, and surmounted by a small ship; and its interior is painted and gilt in arabesque patterns alike beautiful in design and execution. Below the dome are inscriptions in Arabic, in Kufic, and in Naskhy characters. A wooden frieze of beautiful design, carved in high relief, is carried all round the top of the dado, the latter being composed of slabs of the richest porphyry and variegated marbles, with here and there an inscription—one in square Kufic figures, another recording that Al Malik al Ashraf Kait Bay had effected some necessary repairs, and another that Al Sultan Al-Ghûry had also repaired the dome. Cross beams support a number of lamps and chandeliers; and from one of them hangs two of the celebrated glass mosque-lamps, the only specimens that I know of still remaining in a mosque.

A little to the south of this mausoleum are some other beautiful tombs, of the ornamentation on which photographs and casts are being taken.

E. T. ROGERS.

#### NOTES FROM UPPER EGYPT.

TILL now, there has been little news of interest this season from Upper Egypt. Tourists are less numerous than before the rebellion; money is scarcer; and, as regards Government excavations, the times are unfavourable for much expenditure on archaeological research. Nevertheless, Prof. Maspero, who excels in achieving large results with little means, has, during the last two or three weeks, set some important work on foot, and made some noteworthy discoveries. Among these I hear of a royal sarcophagus of the period of the XXVth Dynasty, and of several valuable mummies. Still more remarkable is the finding of an Egyptian crypt containing an early Coptic church, with all its ecclesiastical furniture intact. I hope by next week to be able to communicate further particulars of this unique and interesting discovery as announced by Prof. Maspero to the French Institute. To conjecture the date of this crypt would as yet be premature; but, like the early Christian chapels in the Catacombs of Rome, it probably belongs to an era of religious persecution.

An excellent undertaking has been commenced at Bab-el-Molok, where MM. Eugène Lefébure, Loret, and Bourgoïn, all members of the French College of Archaeology at Cairo, are engaged in copying the mural decorations of the tomb of Seti I., commonly known as Belzoni's Tomb. The first two gentlemen are

transcribing the hieroglyphic texts, and M. Bourgoïn the figure groups and other pictorial details—which is equivalent to saying that the whole will be admirably and truthfully done.

The excavation of the Temple of Luxor is not yet begun. The villagers whose huts obstruct the ruins have been arranged with; but Mustapha Aga, the British consular agent, to whose spacious house the massive columns of the great colonnade form a magnificent façade, still holds out for his price. Some compromise will of course be effected; but, in the meanwhile, the present season is lost. The work of demolition is, however, expected to begin in the autumn. At Lisht, where a pyramid is in course of excavation, the work is, for the present, suspended. It will be resumed under the personal direction of Prof. Maspero when he returns down the river in May. Thebes is very cold this year, and the dust-storms are terrific. The new "Luxor Hotel" is, however, reported of very favourably; and I hear that Messrs. T. Cook and Son have obtained a grant from the Khedive of a piece of land in a fine situation on which they are about to build a sanatorium.

AMELIA B. EDWARDS.

#### CORRESPONDENCE.

THE SOCIETY OF PAINTER-ETCHERS.

Autun: March 19, 1883.

As one of the guilty Fellows of the above society whose names begin with the letter H, and who ought to contribute to its exhibitions but do not, may I say that I etched a plate on purpose for the present exhibition, which, unluckily, was finished too late, and that my delinquency was caused by want of time, and not by want of will?

The object of the society is to encourage original engraving generally. It, unfortunately, so happens (for commercial reasons too numerous to enter into here) that nobody makes a profession of original engraving, whether by etching, mezzotint, or burin; consequently, it is only in spare hours withdrawn from more lucrative pursuits that the members of the society can devote themselves to its interests. If some of them appear slack, I have no doubt that, as in my own case, it proceeds simply from the pressure of other engagements; but Mr. Monkhouse is quite right in stimulating us a little by holding us up to public reprobation. Let us take good resolutions, and try to be more industrious for next year.

P. G. HAMERTON.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. C. T. NEWTON's next course of lectures as Professor of Archaeology at University College, London, will be on "The Useful and Decorative Arts of the Greeks and Romans." The first lecture will be delivered on April 23, and will be open to the public without payment or ticket.

It must be very gratifying to the two editors of *The Year's Art* (Sampson Low) that a second edition of the volume for 1883 should have been so soon called for. Works of real value are not always so quickly appreciated by the public.

A COMMITTEE has been formed, among senators and deputies of the department du Nord, to erect a monument to Duplex, the greatest of the Frenchmen who fought against the establishment of the British power in India. It is proposed to place a statue of him at Landrecies, his birthplace. M. Henri Martin, the historian, whose name is always prominent in connexion with such matters, is president of the committee.

AN exhibition of the works of Mr. Elihu



Vedder will shortly be opened at Boston, U.S.; and the American papers also state that the American Water-Colour Society are thinking of holding an exhibition here in London next year.

The proprietors of *L'Art* have presented to the Louvre a series of 107 photographs, which they have recently had taken, of the imperial busts in the Torlonia Museum at Rome. These photographs are not for sale. The Louvre has also recently acquired, by purchase, two fine Greek vases, one of which bears the name of the artist, Exechias, who is only known from another vase in the Vatican.

We quote the following passages from some letters by Mr. Clarke, the chief manager of the work carried on at Assos by the Archaeological Institute of America:—

"The receiving tomb is a perfect parallel to one of the so-called 'tombs of the kings' at Jerusalem, and will lend a most important argument that the latter buildings are late Roman, and not the proto-Doric they are supposed to be by Viollet-le-Duc, Semper, Julius Braun, and Aug. Thiersch. . . .

"I do not hesitate to say that the fortifications of Assos are not only the finest remains of Greek military architecture, but the only ones known in which the development of the masonry can be traced in examples, side by side, dating from the walls which opposed the Lydian conquest to a late Roman period."

The sale will take place at Brussels, on April 15 and the following days, of the well-known collection of pictures of the Flemish school formed by M. E. Buelens. The total number is more than three hundred, including fine examples of the two Teniers, Ostade, and Brauer.

An album has been published at Rome to commemorate the presentation of a medal to the Commendatore G. B. de Rossi last December on the occasion of his sixtieth birthday. It gives the speeches delivered, the names of the subscribers, and a catalogue of de Rossi's work. The sum subscribed was 15,000 frs. (£600); and the total number of subscribers was more than 1,300, thus distributed according to nationality:—Italy, 373; Germany, 299; Hungary, 249; France, 130; Austria, 108; England, 34; Russia, 24; Switzerland, 21; America, 20.

The *Euskal-erria* informs us of the discovery of extensive debris, apparently of a considerable Roman station, near Arroniz and Dicastillo, in the South-west of Navarre. The objects hitherto found consist of pottery of various kinds and sizes, but all broken; human and animal bones, sculptured staghorns, a few Roman coins, with instruments of bronze and iron; but the finest object is a rich mosaic pavement, in *mosaicum vermiculatum*, only partially uncovered. Hübner (*Corpus Inscr.*) notices no station nearer than Contrasta in Alava.

PROF. JANSSEN has just finished his immense picture of the "Education of Bacchus," upon which he has been engaged for more than three years. It is now being exhibited at Düsseldorf. According to the *Kölnische Zeitung*, Janssen has not attempted to throw back his work into classic times, but, with the simplicity of his early German and Flemish predecessors, has set an ancient myth in the midst of the life of the present day. His ideal of beauty is drawn from that he sees around him, and his fauns, women, and nymphs are not conventional creatures of academic type, but warm, breathing forms, full of movement and beauty. Such a monumental work has never been seen in Düsseldorf before.

MR. VANDERHOOF's etching of "Dordrecht," which is contained in the fifteenth number of *American Etchings*, is picturesque enough, but

there is confused work in it. It is also wanting in gradation, and the distance is poor.

WE have received liberal selections of Easter cards from two art publishers—Messrs. Marcus Ward and Co. and Messrs. J. F. Schipper and Co. Considering that the design is restricted almost of necessity to flowers with a religious motto, it is inevitable that there should be some sameness in these productions. Yet we may congratulate the artists, almost without exception, on having avoided the commonplace, and the publishers on the merit of their reproductions. Messrs. Marcus Ward's most important piece is a chromo-lithograph from a painting by Mr. J. K. Thompson, which shows considerable skill in composition. Messrs. Schipper's is an example of satin printing, well arranged and softly coloured.

THE one distinctive feature of Paris in contrast with other cities is perpetual change; and Messrs. Champeaux and Adam's *Paris pittoresque* (Paris and London: Librairie de l'Art) gives us the French capital in its latest dress, with all the newest additions to its architectural and monumental beauties under the Third Republic. The book is illustrated with engravings of the best pieces of sculpture that adorn the monuments and public squares of the city. We have Carpeaux' "Flora" on the south wing of the Tuileries; Bude's group of the "Marseillaise" on the Arc de Triomphe; Falguière's group emblematic of "France," which has crowned the summit of the arch since the last few months, and the general effect of which, however striking and imposing at a distance, is marred on a closer view by the omnibus-like appearance of the horses yoked to the heroic chariot. Victor Hugo's eloquent apostrophe to the Triumphal Arch is happily quoted:—

"Quand de cette cité . . .  
Il ne restera plus dans l'immense campagne  
Pour toute pyramide et pour tout Panthéon  
Que deux tours de granit faites par Charlemagne  
Et qu'un pilier d'airain fait par Napoléon,  
Toi, tu complèteras le triangle sublime."

We would chiefly select for praise the etchings by Lucien Gautier, and, among these, a remarkably fine back view of Notre Dame as seen from behind the Pont de l'Archevêché, and an equally excellent one of the Louvre and Pont Neuf from the left bank of the river. There are also some rare bits of old Paris that have escaped improvement. The book is well got up; and to one who knows Paris well it is perhaps the most interesting souvenir of that puzzling and enchanting city.

THE horse can be a very dull or a very lively subject, according to the persons who speak of him. It is difficult to live in places where he is the staple of conversation without wishing he had never been created. Such is not the case with the book before us—*Paris à Cheval*, by Crafty, with Drawings (Paris: Plon). The letterpress and drawings are full of fun and humour; the manners and customs of equestrian Paris are amusingly illustrated. The book is indispensable to the education of an English gentleman, who, but for M. Crafty, might take his afternoon drive in the Bois de Boulogne without knowing that he was "chopping parsley"—*faire son persil* being the latest term of fashionable slang for the drive round the Lake and in the Avenue des Acacias. A bachelor with the slightest self-respect for the dignity of his position will do well to consider Henri d'Ecavey's advice to the Vicomte de Trégomey before investing in a victoria or a landau:—"The victoria marks you as a candidate for matrimony, and leads you down an irresistible incline into the landau, where you are inextricably engaged beyond all hope of rupture."

## THE STAGE.

MR. ROBERT BUCHANAN'S NEW PLAY.

"STORM BEATEN" has been produced at the Adelphi with every air of popular success. The play is not exactly taken, as has been said in some quarters, from Mr. Buchanan's romance *God and the Man*; it is rather the drama from which, while it was yet unacted, Mr. Buchanan wrote his story. As literary work, the story is undoubtedly better than the drama; at all events, its literary quality is more apparent. Perhaps, however, there is more of literary quality in the play than appears at first sight; at first sight the writing is too much of the nature of what booksellers are good enough to speak of as "text," here prepared for elaborate scenic illustration. In other words, the drama, especially in the later portions of it, seems too much like a framework constructed to carry off sensation scenes. The framework is well put together. There is good craftsmanship here; but the labour does not altogether befit a poet, if it is the fame of literary art that he still desires to sustain or to enhance. So much for the first important fault we find in a piece which, on the whole, we have seen with interest. When we have said a word or two about the story we shall come to the second fault.

The story passes in that quaint Randolph-Caldecottian period which the cosmopolitan rightly loves. It is in a prologue and five acts. In the prologue we are introduced to all the principal characters. In a remote English village, where—if the gentleman who selects the "supers" at the Adelphi will allow us to say so—the peasantry is, on the whole, ugly, there abide a Squire Orchardson and the family of one Christianson, of the Fen Farm; and the Orchardsons and Christiansons have hated each other from time immemorial. There is one exception, however. Richard Orchardson, a very blackguardly son of a not too virtuous gentleman, honours with his attention Kate Christianson, Dame Christianson's daughter. But the Squire behaving with especial brutality and hardness to the widow and her son, the feud is unlikely to heal; and Dame Christianson, now in her latter days, calls son and daughter to her, and asks both to swear to have no commerce with the family that has wronged her own. Christian Christianson swears, and with a will—the part is played by Mr. Charles Warner—but Kate, when on the point of acquiescing, suddenly refuses, and it is Miss Amy Roselle who gives dramatic force to the refusal. In the first act, Richard Orchardson and Kate Christianson, having pursued their loves, are on the point of parting; at least that is the desire of the Squire's son, but "things have gone too far," the girl says. She is made a May Queen by the villagers, but thinks that she does not deserve it. And now the Squire's son is getting, as he fancies, more seriously in love with another woman. This is one Priscilla Sefton, daughter of a wandering preacher, who is got up by Mr. J. G. Shore—who plays the part prettily—very much to resemble Wesley; and who, when like to be hounded out of the village, is "sorry he offends the clergyman, but cannot serve two masters." His eye is never

directed at anything lower than the heavens, and when you hear of his intending to take ship for foreign parts you feel he would be indifferent to a comfortable berth.

After a while, Richard Orchardson does definitely desert Kate Christianson; and he, too, takes ship, wishing to make love to Priscilla. Meanwhile, Kate has given birth to a still-born child, has sought Richard Orchardson in vain, and is discovered in pitiable plight by her brother, who swears an oath that he will have Orchardson's life. Mr. Warner's talents in acting—his moments of veritable passion, in which Miss Roselle seconds him with her accomplished skill—make this the most impressive scene of the piece. Up to this point we have been concerned with human interests; but from this point human interests give way somewhat too much to the presentation of sensation scenes. Christian Christianson determines to find himself in the same ship with Richard Orchardson and Priscilla—whom, indeed, he loves, and would one day marry—and he accomplishes the first of his objects, but, appearing to threaten Orchardson, is placed in chains. While he is in chains, and in the hold of the vessel, Orchardson goes down to him and sets him on fire. The flames are extinguished; he denounces the ruffian, and the ruffian is about to be made away with, when a *deus ex machina*, in the shape of a considerable iceberg, alters the course of events. A boat is able to save Priscilla and the aged Wesleyan and others of the party; but Christianson and Orchardson are, after a while, alone on an ice-floe. The villainous young squire is now the weaker of the twain; and Christianson, to whom God has delivered the man, if Jewish notions of vengeance are to be received, could soon make away with him. But Christianson hesitates; both must die unassisted; at last Christianson tends the more feeble brother, and, in the nick of time, a boat is sighted, and the two are borne homeward from the frozen northern seas. It is Easter-tide in the English village; and near the lych gate of the church-yard there are hymns of rejoicing—an adroit artist in melodrama very properly selects a picturesque village at its most picturesque and characteristic moment—and Christianson and Orchardson repair together to their earliest haunts, the one to be rewarded with the hand of Priscilla, the other to make amends to Kate with as good a grace as he can.

The second important fault of the piece—for we have now come to it—is that, while it seemingly aims to be a study of character, as character is modified by circumstance, it is not in reality a true study. We speak only of the character of Orchardson. In the story we can readily believe that he is better managed, that he is more gradually developed; for of more artistic—that is, of more natural—development Mr. Buchanan is, of course, quite capable. But in the drama he is presented to us, from the first, whether intentionally or unintentionally, as of unmitigated brutality. Knowing that Kate is an excellent girl, as well as a pretty one, and the mother of his child, he is yet capable of the suggestion that she shall "marry some honest yeoman," and he will do nothing to provide for her. He is presented to us at the end as having come

back from his adventurous travel wholly purged of his offence, and repentant. But what was his offence? It was no chance fault; it was the offence of being what he was. Even Organ, once awakened to his character, would have had to remark of him—"Voilà, je vous l'avoue, un abominable homme!"

Instead of being passionate, he was stony; and the circumstance that he has suffered the most unfortunate of adventures on frozen northern seas is insufficient to make him a desirable companion for the future. Therefore, we congratulate neither Kate upon her lord nor Mr. Buchanan upon his development of this particular character. But in most respects the drama—if the more dainty playgoer who only believes in comedy will suffer us to proclaim it—is a quite interesting specimen of its class. It is generally written with vigour, and we perceive in it, to boot, an abundant recognition of the practical necessities of the stage. That its interpretation loses nothing in the hands of Mr. Warner and Miss Roselle we have already indicated. But Mr. Edgar does not manage to give much character to the old Squire, whom we admit to be rather a shadowy and indefinite person, as a character often is that needs the ampler opportunity of a novel. We see him first as the violent oppressor of the poor, and then, somehow, curiously, as the old friend of the really saintly Wesleyan. Mrs. Billington plays decisively enough the character of the wronged widow. As Orchardson, Mr. Barnes can "smile, and smile, and be a villain." Mr. Shore's wandering preacher is admirably picturesque. It must be said, reluctantly, that, as Priscilla Sefton, a *débutante* who was deemed to be of promise is extremely conventional and tame. But, summing up, the piece is, on the whole, successful, and the tears of the sympathetic will be shed over it during many nights.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

THE Philharmonic Society devoted the first part of the programme of their third concert, on Thursday, March 15, to the music of Wagner. The composer was an honorary member of the society; and, more than that, during the season of 1855 he was its conductor. At that time, with the exception of "The Flying Dutchman" music and the soprano song out of the third act of "Tannhäuser," not any of the pieces performed last Thursday week had been composed. The programme included the "Meistersinger" overture, the "Einleitung und Isolde Liebestod" from "Tristan," the "Ritt der Walküren" from "Die Walküre," the "Good Friday" music from "Parsifal," and the ballad and overture from the "Fliegende Holländer." The solemn Elisabeth's Prayer ("Tannhäuser") strayed into the second part of the programme, and found a place between a so-called concerto of Max Bruch and Sarasate's romance for violin. We have no fault to find with the selection of pieces, but surely the occasion was important enough to have devoted the whole of the evening to Wagner. It is impossible to speak in terms of praise of the performances, and we willingly omit any notice of the shortcomings; it is rather our part simply to record the fact that a duty was discharged, and homage paid to the memory of Richard Wagner. Señor Sarasate played a new work—

a "Scotch" concerto by Max Bruch. Free use, or rather abuse, is made of Scottish melodies; and the composer should have chosen some other name than that of "concerto" for his maltreatment of national music. The eminent violinist played to perfection, and thus gained temporary success for a very second-rate work. He also performed in the most finished style a "Romance" and "Danse Espagnole" of his own. M<sup>me</sup>. Valleria was the vocalist, and gave an effective rendering of Senta's ballad. Herr Max Bruch conducted his own work, and Mr. Cousins the rest of the programme. The bust of Wagner belonging to M<sup>me</sup>. E. Boursot was placed in front of the orchestra. Every seat in the hall was filled.

The concert at the Crystal Palace last Saturday included Mendelssohn's Scotch symphony and his violin concerto, the latter work interpreted by Señor Sarasate with wonderful finish and *entrain*. He was recalled twice, and altogether the enthusiasm excited by his playing was quite exceptional. A *suite* in D, for strings only, by F. H. Cowen, was performed here for the first time. The work, dedicated to the Crystal Palace orchestra, contains five movements. The first, an air with variations; the second, a little dialogue for solo violin and violoncello, entitled "The Lute;" the third, a *scherzo*, "The Chase;" the fourth, "A Lullaby;" the fifth, "The Dance." The music is elegant, and shows a certain amount of scholarship; but the composer of the "Scandinavian Symphony" will have to write something more serious and ambitious before he gains "another step towards maturity." The rest of the programme was made up of an overture and dance by Auber, a fantasia on "Carmen" by Sarasate, and songs by M<sup>lle</sup>. Warnots. The concert was well attended.

The last Popular Concert of the season was given last Monday. In spite of the unfavourable weather, the hall was crowded, and the audience listened with evident satisfaction to the thirty-seventh performance of Beethoven's septet, led by Herr Joachim. M<sup>lle</sup>. Marie Krebs played with her usual skill two of Mendelssohn's posthumous preludes; and in the second part of the programme Miss Zimmermann gave solos by Schumann, and took part with Herr Joachim in some of Brahms' Hungarian dances arranged for piano and violin. M<sup>lle</sup>. Marie Krebs and Sig. Piatti played three of Schumann's characteristic "Stücke im Volkston" (op. 102). Mr. Santley was the vocalist. With regard to novelties the season just concluded has not been an important one; the performances, however, have been excellent and the attendances good. Mr. Arthur Chappell engages first-rate artists, and gives first-class programmes of classical music; but he must neither forget to keep pace with the times nor fail to do a little more for English musical art.

Mr. Willing gave his third concert at St. James's Hall last Tuesday evening. The "Messiah" was performed. Some of the choruses were sung in a fairly successful manner; but, altogether, the performance cannot be described as brilliant. Mr. Willing again proved unfortunate with his vocalists. Messrs. Vernon Rigby and Lewis Thomas were both unable to appear; their places were, however, supplied by two excellent artists, Mr. Cummings and Herr Ludwig. Miss Mary Davies and Miss Orridge gave great satisfaction. At the next concert, May 1, Gade's "Psyche" will be repeated by special request. J. S. SHEDLOCK.

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Colours' United Service Magazine  
London: JAMES BLACKWOOD & CO.